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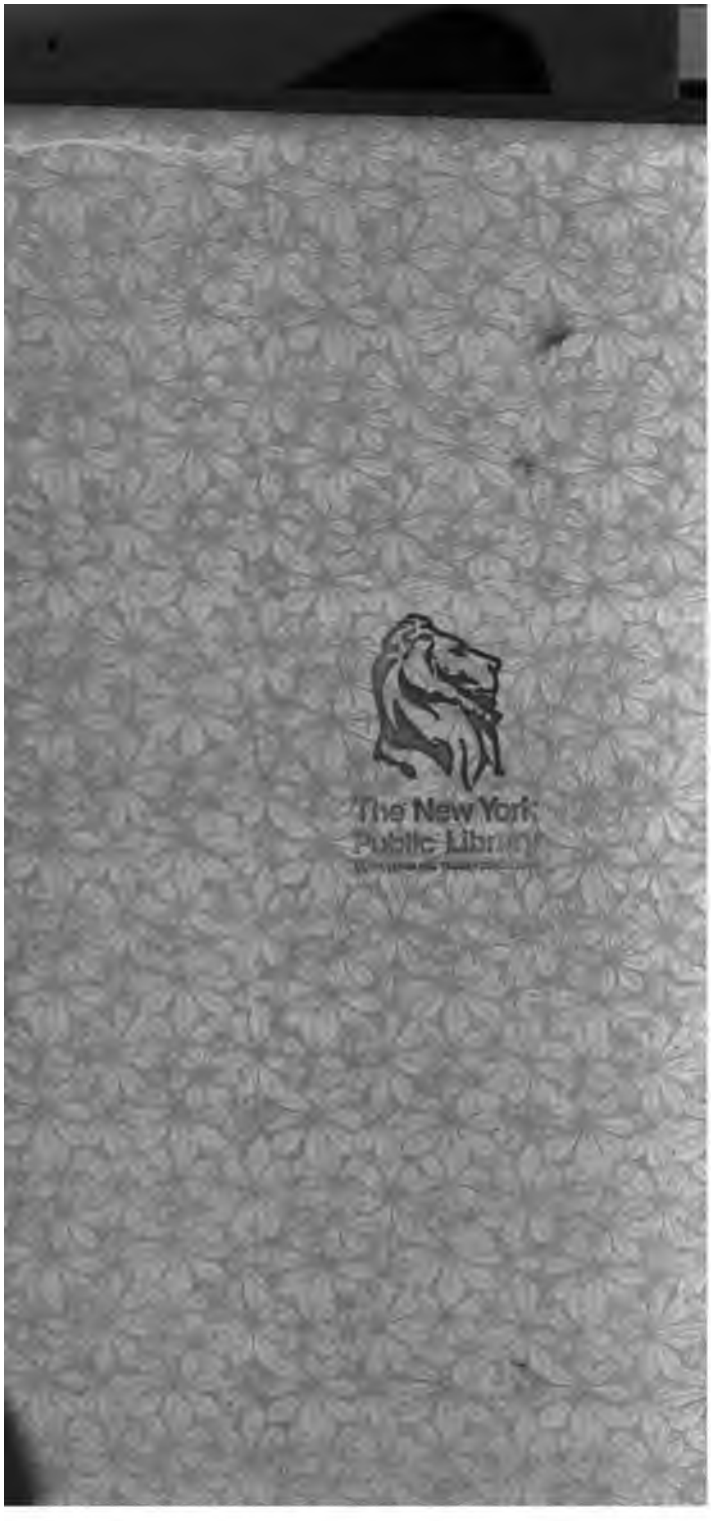
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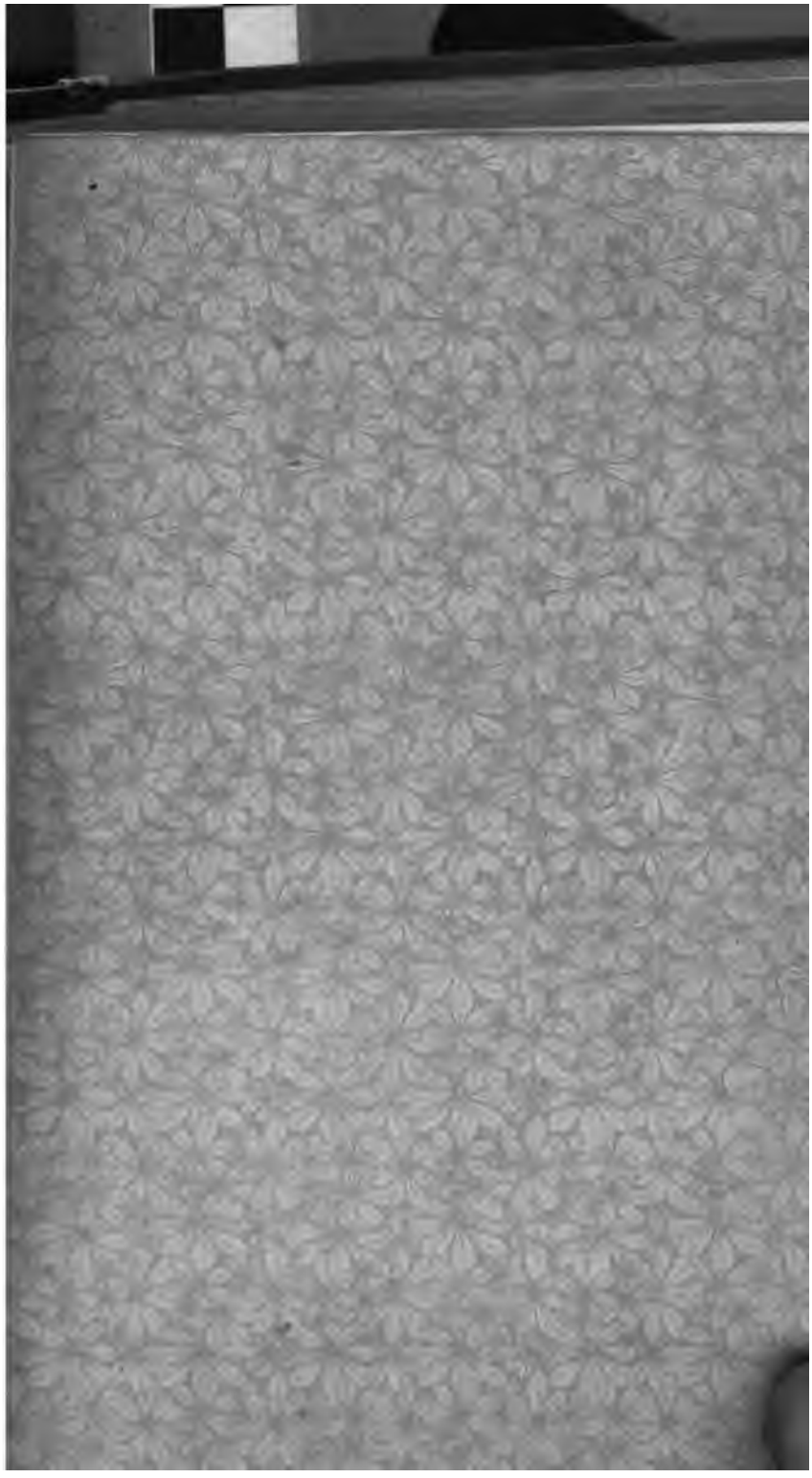

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in the University of Cambridge

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And many an ympne for your halydayes,
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Legend of Good Women, 417–423

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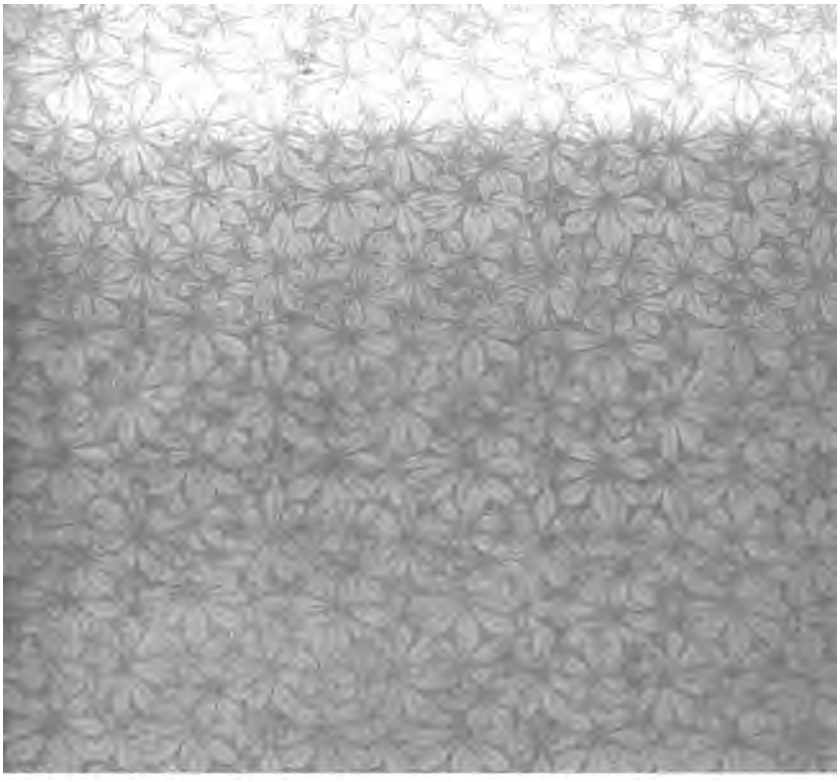

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INTRODUCTION.

Now that the fifth century since the death of Chaucer is almost completed, it seems high time that a serious attempt should be made to present to readers an edition of his Minor Poems in something like a reasonable spelling and with a sufficient quantity of illustration in the form of notes. Mr. Sweet has given us a few extracts from these, in his Second Middle-English Primer, but confesses that he has 'not attempted to forestall the inevitable German, who, it is to be hoped, will some day give us a critical edition of Chaucer.' Though I am perhaps to some extent disqualified, as being merely a native of London, in which city Chaucer himself was born, I hope I may be pardoned the temerity of attempting something in this direction. At the same time, it is only right to say that we owe something to Dr. John Koch, who produced 'A Critical Edition of some of Chaucer's Minor Poems,' published at Berlin in 1883. The only fault of this edition is that it contains so very little: the number of short poems in it is only ten, extending in all to 483 lines. It does not seem to be at all well known in England, and perhaps I should never have heard of it, but for the kindness of Dr. Koch himself, to whom I beg leave to return my best thanks, at the same time acknowledging my indebtedness to his researches. The present edition is of a fuller character, as it includes all of Chaucer's genuine poetical works with the exception of the three of most importance, that is to say, the Canterbury Tales, Troilus and Cressida, and the Legend of Good Women.

Just half an hour after writing the above sentences I received from Dr. Willert his edition of 'The House of Fame,' too late, unfortunately, to be of much assistance to me. See further below, with respect to that poem.

The first question that arises is, naturally, which of the Minor Poems are genuine? The list here given partly coincides with that adopted by Dr. Furnivall in the publications of the

Chaucer Society. I have, however, added five, here numbered vi, xv, xxi, xxii, and xxiii; my reasons for doing so are given below, where each poem is discussed separately. At the same time, I have omitted the poem entitled 'The Mother of God,' by the advice of Dr. Furnivall himself; for although he once told us that 'no one can suppose that poor Hoccleve had the power of writing his Master's *Mother of God*,' there is clear evidence that it was written by the pupil, and not by the master. The only known copy of it is in a MS. now in the library of the late Sir Thomas Phillipps, which contains sixteen poems, all of which are by the same hand, viz. that of Hoccleve. After all, it is only a translation; still, it is well and carefully written, and the imitation of Chaucer's style is good. It was not, however, included among the poems from the same MS., in the edition of some of 'Occleve's Poems' by G. Mason, in 1796. Among the unprinted poems, according to the editor's preface, is a similar hymn to the Virgin, beginning 'Modir of lyf[1].'

First, we must consider the external evidence generally.

Testimony of Chaucer regarding his works.

The most important evidence is that afforded by the poet himself. In an Introduction prefixed to the Man of Law's Prologue (printed in my edition of the Prioresses Tale, at p. 3), he says—

> 'In youth he made of *Ceys and Alcioun*'—

a story which is preserved at the beginning of the Book of the Duchesse.

In the Prologue to the Legend of Good Women, he refers to his translation of the Romaunce of the Rose, and to his Troilus; and, according to MS. Fairfax 16, ll. 417–423, he says—

> 'He made the book that hight the *Hous of Fame*,
> And eke the deeth of *Blaunche the Duchesse*,
> And the *Parlement of Foules*, as I gesse,

[1] I note by the way that, in one of these poems, addressed to Sir J. Oldcastle, occurs the line—'Right as a spectacle helpeth feeble sighte'; an early reference to the use of spectacles. A 'Ballad' begins with—'Go litil *pamfilet*, and streight thee dresse'; giving an early spelling of *pamphlet*.

And al the love of Palamon and Arcite
Of Thebes, thogh the story ys knowen lyte,
And many an ympne for your halydayes
That highten Balades, Roundels, Virelayes,' &c.

The rest of the passage does not immediately concern us, excepting ll. 427, 428, where we find—

'He made also, goon ys a grete while,
Origenes vpon the Maudeleyne.'

In the copy of the same Prologue, as extant in MS. Gg. 4. 27, in the Cambridge University Library, there are two additional lines, doubtless genuine, to this effect—

'And of the *wrechede engendrynge of mankynde*,
As man may in pope Innocent I-fynde.'

There is also a remarkable passage at the end of his Persones Tale, the genuineness of which has been doubted by some, but it appears in the MSS., and I do not know of any sound reason for rejecting it. According to the Ellesmere MS., he here mentions—'the book of Troilus, the book also of Fame, the book of the xxv. Ladies[1], the book of the Duchesse, the book of seint Valentynes day of the parlement of briddes . . . the book of the Leoun . . . and many a song,' &c.

Besides this, in the House of Fame, l. 729, he mentions his own name, viz. 'Geffrey.' We thus may be quite certain as to the genuineness of this poem, the longest and most important of all the Minor Poems, and we may at once add to the list the Book of the Duchesse, the next in order of length, and the Parliament of Foules, which is the third in the same order.

We also learn that he composed some poems which have not come down to us, concerning which a few words may be useful.

1. 'Origenes vpon the Maudeleyne' must have been a translation from a piece attributed to Origen. In consequence, probably, of this remark of the poet, the old editions insert a piece called the 'Lamentacion of Marie Magdaleine,' which has no pretence to be considered Chaucer's, and may be summarily

[1] The Legend of Good Women is here meant; and 'xxv.' is certainly an error for 'xix.'

dismissed. It is sufficient to notice that it contains a considerable number of rimes such as are never found in his genuine works, as, for example, the dissyllabic *dy-e*[1] riming with *why* (st. 13); the plural adjective *ken-e* riming with *y-ën*, i. e. eyes, which would, with this Chaucerian pronunciation, be no rime at all (st. 19); and thirdly, *disgised* riming with *rived*, which is a mere assonance, and saves us from the trouble of further investigation (st. 25). See below, p. xxvi.

2. 'The wrechede engendrynge of mankynde' is obviously meant to describe a translation or imitation of the treatise by Pope Innocent III, entitled *De Miseria Conditionis Humanae*. The same treatise is referred to by Richard Rolle de Hampole, in his Pricke of Conscience, l. 498.

3. 'The book of the Leoun,' i. e. of the lion, was probably a translation of the poem called *Le Dit du Lion* by Machault; see the note to l. 1024 of the Book of the Duchesse in the present volume.

LYDGATE'S LIST OF CHAUCER'S POEMS.

The next piece of evidence is that given in what is known as 'Lydgate's list.' This is contained in a long passage in the prologue to his poem known as the 'Fall of Princes,' translated from the French version (by Laurens de Premierfait) of the Latin book by Boccaccio, entitled 'De Casibus Virorum Illustrium[2].' In this Lydgate commends his 'maister Chaucer,' and mentions many of his works, as, e. g. Troilus and Creseide, the translation of Boethius' *De Consolatione Philosophiae*, the treatise on the Astrolabe addressed to his 'sonne that called was Lowys,' the Legend of Good Women, and the Canterbury Tales. The whole passage is given in Morris's edition of Chaucer, vol. i. pp. 79–81; but I shall only cite so much of it as refers to the Minor Poems, and I take the opportunity of doing so directly, from an undated black-letter edition published by John Wayland.

[1] Of course I mean that *dy-e* is the Chaucerian form; the author of the Lamentation pronounced it differently, viz. as *dy*.

[2] See the excellent treatise by Dr. E. Köppel entitled 'Laurents de Premierfait und John Lydgates Bearbeitungen von Boccaccios De Casibus Virorum Illustrium'; München, 1885.

'He wrote also full many a day agone
Dant in English, him-selfe doth so expresse,
The piteous story of *Ceix and Alcion*:
And the death also of *Blaunche the duches*:
And notably [he] did his businesse
By great auise his wittes to dispose,
To translate the *Romaynt of the Rose*.

'Thus in vertue he set all his entent,
Idelnes and vyces for to fle:
Of *fowles* also he wrote *the parliament*,
Therein remembring of royall Eagles thre,
Howe in their choyse they felt aduersitye,
To-fore nature profered the battayle,
Eche for his partye, if it woulde auayle.

'He did also his diligence and payne
In our vulgare to translate and endite
Orygene vpon the Maudelayn:
And of *the Lyon a boke* he did write.
Of Annelida and of false Arcite
He made *a complaynt* dolefull and piteous;
And of *the broche which that Uulcanus*

'*At Thebes* wrought, ful diuers of nature.
Ouide[1] writeth: who-so thereof had a syght,
For high desire, he shoulde not endure
But he it had, neuer be glad ne light:
And if he had it once in his myght,
Like as my master sayth & writeth in dede,
It to conserue he shoulde euer liue in dred.'

It is clear to me that Lydgate is, *at first*, simply repeating the information which we have already had upon Chaucer's own authority; he begins by merely following Chaucer's own language in the extracts above cited. Possibly he knew no more than we do of 'Orygene vpon the Maudelayn,' and of the 'boke of the Lyon.' At any rate, he tells us no more about them. Naturally, in speaking of the Minor Poems, we should expect to find him following, as regards the three chief poems, the order of length; that is, we should expect to find here a notice of (1) the House of Fame; (2) the Book of the Duchesse; and (3) the Parliament of Foules. We are natu-

[1] Not Ovid, but Statius; Lydgate makes a slip here; see note to IV. 245, p. 283.

rally disposed to exclaim with Ten Brink (*Studien*, p. 152)—'Why did he leave out the House of Fame?' But we need not say with him, that 'to this question I know of no answer.' For it is perfectly clear to me, though I cannot find that any one else seems to have thought of it, that 'Dant in English' and 'The House of Fame' are one and the same poem, described in the same position and connexion. If anything about the House of Fame is clear at all, it is that (as Ten Brink so clearly points out, in his *Studien*, p. 89) the influence of Dante is more obvious in this poem than in any other. I would even go further and say that it is the *only* poem which owes its chief inspiration to Dante in the whole of English literature during, at least, the Middle-English period. There is absolutely nothing else to which such a name as 'Dante in English' can with any fitness be applied. The only thing at all odd about it, is that Lydgate should say—'himselfe doth so expresse'; which seems somewhat too explicit. Perhaps he refers to the lines which really relate only to the description of hell, viz.—

> 'Which who-so willeth for to knowe,
> He moste rede many a rowe
> On Virgile or on Claudian,
> *Or Daunte, that hit telle can*'; ll. 447–450.

Or I should be quite willing to believe that Chaucer did, on some occasion, allude to his poem by the somewhat humorous title of 'Dante in English,' as confessing his indebtedness; and that Lydgate has preserved for us a record of the remark. That Chaucer expresses himself like Dante, may be all that is meant by the phrase 'him-selfe doth so expresse.' In any case, I refuse to take any other view until some competent critic will undertake to tell me, what poem of Chaucer's, other than the House of Fame, can possibly be intended.

To which argument I have to add a second, viz. that Lydgate mentions the House of Fame in yet another way; for he refers to it at least three times, in clear terms, in other passages of the same poem, i.e. of the Fall of Princes.

> 'Fame in her palice hath trumpes mo than one,
> Some of golde, that geueth a freshe soun'; &c.
> Book I. cap. 14.

> 'Within my house called the house of Fame
> The golden trumpet with blastes of good name

Enhaunceth on to ful hie parties,
Wher Iupiter sytteth amo*n*g the heue*n*ly skies.

'Another tru*m*pet of sownes full vengeable
Which bloweth vp at feastes funerall,
Nothinge bright, but of colour sable'; &c.
Prol. to Book VI.

'The golden trumpe of the house of Fame[1]
Through the world blew abrode his name.'
Book VI. cap. 15.

Lydgate describes the Parliament of Foules in terms which clearly shew that he had read it. He also enables us to add to our list the Complaint of Anelida and the Complaint of Mars; for it is the latter poem which contains the story of the *broche* of Thebes; see p. 70. We have, accordingly, complete authority for the genuineness of the five longest of the Minor Poems, which, as arranged in order of length, are these: The House of Fame (2158 lines); Book of the Duchesse (1334 lines); Parliament of Foules (699 lines); Anelida and Arcite (357 lines); and Complaint of Mars (298 lines). This gives us a total of 4846 lines, furnishing a very fair standard of comparison whereby to consider the claims to genuineness of other poems. Lydgate further tells us that Chaucer

'Made and compiled many a freshe dittie,
Complaynts, ballades, rou*n*dels, vyrelaies.'

TESTIMONY OF JOHN SHIRLEY.

The next best evidence is that afforded by notes in the existing MSS.; and here, in particular, we should first consider the remarks by Chaucer's great admirer, John Shirley, who took considerable pains to copy out and preserve his poems, and is said by Stowe to have died Oct. 21, 1456, at the great age of ninety, so that he was born more than 30 years before Chaucer died. On his authority, we may attribute to Chaucer the A. B. C.; the Complaint to Pity (see p. 229); the Complaint of Mars (according to a heading in MS. T.); the Complaint of

[1] In Lydgate's Lyfe of St. Albon, ed. Horstmann, l. 15, this line appears in the more melodious form—'The golden trumpet of the House of Fame.'

Anelida (according to a heading in MS. Addit. 16165); the Lines to Adam, called in MS. T. 'Chauciers Wordes a. Geffrey vn-to Adam his owen scryveyne' (see p. 117); Fortune (see p. 374); Truth (see p. 380); Gentilesse (see p. 383); Lak of Stedfastnesse (see p. 386); the Compleint of Venus (see p. 392); and the Compleint to his Empty Purse (see p. 396). The MSS. due to Shirley are the Sion College MS., Trin. Coll. Cam. R. 3. 20, Addit. 16165, Ashmole 59, Harl. 78, Harl. 2251, and Harl. 7333.

TESTIMONY OF SCRIBES OF THE MSS.

The Fairfax MS. 16, a very fair MS. of the fifteenth century, contains several of the Minor Poems; and in this the name of Chaucer is written at the end of the poem on Truth (see p. 194) and of the Compleint to his Purse (see p. 211); it also appears in the title of Lenvoy de *Chaucer* a Scogan (see p. 201); in that of Lenvoy de *Chaucer* a Bukton (see p. 204); in that of the Compleint of *Chaucer* to his empty Purse (p. 210), and in that of 'Proverbe of *Chaucer*' (p. 398).

Again, the Pepys MS. no. 2006 attributes to Chaucer the A. B. C., the title there given being 'Pryer a nostre Dame, per Chaucer'; as well as the Compleint to his Purse, the title being 'La Compleint de Chaucer a sa Bourse Voide' (see p. 210). It also has the title 'Lenvoy de Chaucer a Scogan.'

The 'Former Age' is entitled 'Chawcer vp-on this fyfte metur of the second book' in the Cambridge MS. Ii. 3. 21; and at the end of the same poem is written 'Finit etas prima. Chaucers' in the Cambridge MS. Hh. 4. 12 (see p. 188). The poem on Fortune is also marked 'Causer' in the former of these MSS.; and in fact these two poems practically belong to Chaucer's translation of Boethius, though probably written at a somewhat later period.

The Cambridge MS. Gg. 4. 27, which contains an excellent copy of the Canterbury Tales, attributes to Chaucer the Parliament of Foules (see p. 99); and gives us the title 'Litera directa de Scogon per G. C.' (see p. 201). Of course 'G. C.' is Geoffrey Chaucer.

From Furnivall's *Trial Forewords*, p. 13, we learn that there is a verse translation of De Deguileville's *Pèlerinage de la Vie Humaine*, attributed to Lydgate, in MS. Cotton, Vitellius C.

XIII. (leaf 256), in which the 'A. B. C.' is distinctly attributed to Chaucer[1].

Testimony of Caxton.

At p. 116 of the same *Trial Forewords* is a description by Mr. Bradshaw of a very rare edition by Caxton of some of Chaucer's Minor Poems. It contains: (1) Parliament of Foules; (2) a treatise by Scogan, in which Chaucer's 'Gentilesse' is introduced; (3) a single stanza of 7 lines, beginning—'Wyth empty honde men may no hawkes lure'; (4) Chaucer's 'Truth,' entitled—'The good counceyl of Chawcer'; (5) the poem on 'Fortune'; and (6) part of Lenvoy to Scogan, viz. the first three stanzas. The volume is imperfect at the end. As to the article No. 3, it was probably included because the first line of it is quoted from l. 415 of the Wyf of Bathes Prologue (Cant. Ta. 5997).

At p. 118 of the same is another description, also by Mr. Bradshaw, of a small quarto volume printed by Caxton. consisting of only ten leaves. It contains: (1) Anelida and Arcite, ll. 1–210; (2) The Compleint of Anelida, being the continuation of the former, ll. 211–350, where the poem ends; (3) The Compleint of Chaucer vnto his empty purse, with an Envoy headed —'Thenuoye of Chaucer vnto the kynge'; (4) Three[2] couplets, beginning—'Whan feyth failleth in prestes sawes,' and ending—'Be brought to grete confusioun'; (5) Two couplets, beginning —'Hit falleth for euery gentilman,' and ending—'And the soth in his presence'; (6) Two couplets, beginning—'Hit cometh by kynde of gentil blode,' and ending—'The werk of wisedom berith witnes'; followed by—'Et sic est finis.' The last three articles only make fourteen lines in all, and are of little importance[3].

Early Editions of Chaucer's Works.

The first collected edition of Chaucer's Works is that edited by W. Thynne in 1532, but there were earlier editions of his separate poems. The best account of these is that which I

[1] Hoccleve's poem entitled 'Moder of God' is erroneously attributed to Chaucer in two Scottish copies (Arch. Seld. B 24, and Edinb. 18. 2. 8).

[2] Printed 'Six couplets'; clearly a slip of the pen.

[3] They are printed in full below, on p. xxxiv.

here copy from a note on p. 70 of Furnivall's edition of F. Thynne's 'Animaduersions vpon the Annotacions and Corrections of some imperfections of impressiones of Chaucer's Workes'; published for the Chaucer Society in 1875.

Only one edition of Chaucer's *Works* had been published before the date of Thynne's, 1532, and that was Pynson's in 1526, without a general title, but containing three parts, with separate signatures, and seemingly intended to sell separately; 1. the boke of Caunterbury tales; 2. the boke of Fame ... with dyuers other of his workes [i. e. Assemble of Foules[1], La Belle Dame[2], Morall Prouerbes]; 3. the boke of Troylus and Cryseyde. But of separate works of Chaucer before 1532, the following had been published :—

Canterbury Tales. **1.** Caxton, about 1477–8, from a poor MS.; **2.** Caxton, ab. 1483, from a better MS.; **3.** Pynson, ab. 1493; **4.** Wynkyn de Worde, 1498; **5.** Pynson, 1526.

Book of Fame. **1.** Caxton, ab. 1483; **2.** Pynson, 1526.

Troylus. **1.** Caxton, ab. 1483; **2.** Wynkyn de Worde, 1517; **3.** Pynson, 1526.

Parliament of Foules[1]. **1.** Caxton, ab. 1477–8; **2.** Pynson, 1526; **3.** Wynkyn de Worde, 1530.

Gentilnesse[3] (in Scogan's poem). **1.** Caxton, ab. 1477–8.

Truth[3]. (The good counceyl of chawcer). **1.** Caxton, ab. 1477–8.

Fortune[3]. (Balade of the vilage (*sic*) without peyntyng). **1.** Caxton, ab. 1477–8.

Envoy to Skogan[3]. **1.** Caxton, ab. 1477–8 (all lost, after the third stanza).

Anelida and Arcyte[4]. **1.** Caxton, ab. 1477–8.

Purse[4]. (The compleynt of chaucer vnto his empty purse). **1.** Caxton, ab. 1477–8.

Mars; Venus; Marriage (Lenvoy to Bukton). **1.** Julian Notary, 1499–1502.

[1] i. e. the Parliament of Foules.

[2] La Belle Dame sans Merci, a poem translated from the French originally written by 'Maister Aleyn,' chief secretary to the King of France. Certainly not by Chaucer; for Alain Chartier, the author of the original French poem, was only *fourteen* years old when Chaucer died.

[3] All in Caxton's edition of the Minor Poems, described above, p. xv.

[4] Both in the small quarto volume described above, p. xv.

After Thynne's first edition of the *Works* in 1532 (printed by Thomas Godfray), came his second in 1542 (for John Reynes and Wyllyam Bonham), to which he added 'The Plowman's Tale' *after* the Parson's Tale.

Then came a reprint for the booksellers (Wm. Bonham, R. Kele, T. Petit, Robert Toye), about 1550, which put the Plowman's Tale *before* the Parson's. This was followed by an edition in 1561 for the booksellers (Ihon Kyngston, Henry Pradsha, citizen and grocer of London, &c.), to which, when more than half printed, Stowe contributed some fresh pieces, the spurious *Court of Love*, Lydgate's *Sege of Thebes*, and other poems. Next came Speght's edition of 1598—on which William Thynne comments in his *Animadversions*—which added the spurious 'Dreme,' and 'Flower and Leaf.' This was followed by Speght's second edition, in 1602, in which Francis Thynne helped him, and to which were added Chaucer's 'A. B. C.', and the spurious 'Jack Upland[1].' Jack Upland had been before printed, with Chaucer's name on the title-page, about 1536-40 (London, J. Gough, no date, 8vo).

In an Appendix to the Preface to Tyrwhitt's edition of the Canterbury Tales, there is a similar account of the early editions of Chaucer, to which the reader may refer. He quotes the whole of Caxton's preface to his second edition of the Canterbury Tales, shewing how Caxton reprinted the book because he had meanwhile come upon a more correct MS. than that which he had first followed.

If we now briefly consider all the earlier editions, we find that they may be thus tabulated.

SEPARATE WORKS. Various editions before 1532; see the list above, on p. xvi.

COLLECTED WORKS. Pynson's edition of 1526, containing only a portion, as above; *La Belle Dame* being spurious. Also the following:—

1. Ed. by Wm. Thynne; London, 1532. Folio. Pr. by Godfray.

2. Reprinted, with additional matter; London, 1542. Folio. The chief addition is the spurious Plowman's Tale.

3. Reprinted, with the matter rearranged; London, no date, about 1550. Folio.

[1] Speght added *three more* pieces; see below, p. xxxix.

Here the Plowman's Tale is put before the Parson's.

4. Reprinted, with large additions by John Stowe. London, 1561. Folio. (See further below.)

5. Reprinted, with additions and alterations by Thomas Speght; London, 1598. Folio.

Here, for the first time, appear 'Chaucer's Dream' and 'The Flower and the Leaf'; both are spurious.

6. Reprinted, with further additions and alterations by Thomas Speght; London, 1602. Folio.

Here, for the first time, appear the spurious Jack Upland [1], and the genuine A. B. C.

7. Reprinted, with slight additions; London, 1687. Folio.

8. Reprinted, with additions and great alterations in spelling, by John Urry; London, 1721. Folio.

This edition is the worst that has appeared. It is not necessary for our purpose to enumerate the numerous later editions. An entirely new edition of the Canterbury Tales was produced by Thomas Tyrwhitt in 1775–8, in 5 vols., 8vo.; to which all later editions have been much indebted [2].

The manner in which these editions were copied one from the other renders it no very difficult task to describe the whole contents of them accurately. The only important addition in the editions of 1542 and 1550 is the spurious Plowman's Tale, which in no way concerns us. Again, the only important additional poems after 1561 are the spurious *Chaucer's Dream*, *The Flower and the Leaf*, and the genuine *A. B. C.* The two representative editions are really those of 1532 and 1561. Now the edition of 1561 consists of two parts; the former consists of a reprint from former editions, and so differs but little from the

[1] Jack Upland is *in prose*, and in the form of a succession of questions directed against the friars.

[2] I have often made use of a handy edition with the following title-page: 'The Poetical Works of Geoffrey Chaucer, with an Essay on his Language and Versification and an Introductory Discourse, together with Notes and a Glossary. By Thomas Tyrwhitt. London, Edward Moxon, Dover Street, 1855.' I cannot but think that this title-page may have misled others, as it for a long time misled myself. As a fact, Tyrwhitt never edited anything beyond the Canterbury Tales, though he has left us some useful notes upon the Minor Poems, and his Glossary covers the whole ground. The Minor Poems in this edition are merely *reprinted* from the black-letter editions.

edition of 1532; whilst the latter part consists of additional matter furnished by John Stowe. Hence a careful examination of the edition of 1561 is, practically, sufficient to give us all the information which we need. I shall therefore give a complete table of the contents of this edition.

TABLE OF CONTENTS OF STOWE'S EDITION (1561)[1].

PART I. REPRINTED MATTER.

1. Caunterburie Tales. (The Prologue begins on a page with the signature A 2, the first quire of six leaves not being numbered; the Knightes Tale begins on a page with the signature B ii., and marked Fol. i. The spurious Plowman's Tale precedes the Parson's Tale).

2. *The Romaunt of the Rose*[2]. Fol. cxvi.

3. Troilus and Creseide. Fol. cli., back.

4. *The testament of Creseide.* [By Robert Henryson.] Fol. cxciiii. Followed by its continuation, called *The Complaint of Creseide*; by the same.

5. The Legende of Good Women. Fol. cxcvij.

6. *A goodlie balade of Chaucer*; beginning—'Mother of norture, best beloued of all.' Fol. ccx.

7. Boecius de Consolatione Philosophie. Fol. ccx., back.

8. The dreame of Chaucer. [The Book of the Duchesse.] Fol. ccxliiij.

9. Begins—'My master. &c. When of Christ our kyng.' [Lenvoy to Buckton.] Fol. ccxliiii.

10. The assemble of Foules. [Parlement of Foules.] Fol. ccxliiii., back.

11. *The Floure of Curtesie, made by Ihon lidgate.* Fol. ccxlviij. Followed by a Balade, which forms part of it.

12. How pyte is deed, etc. [Complaint vnto Pite.] Fol. ccxlix., back.

[1] Probably copies slightly differ. The book described by me is a copy in my own possession, somewhat torn at the beginning, and imperfect at the end. But the three missing leaves only refer to Lydgate's *Storie of Thebes.*

[2] I print *in italics* the names of the pieces which I reject as spurious.

13. *La belle Dame sans Mercy.* [By Sir R. Ros.] Fol. ccl.

14. Of Quene Annelida and false Arcite. Fol. cclv.

15. *The assemble of ladies.* Fol. ccxlvij.

16. The conclucions of the Astrolabie. Fol. cclxi.

17. *The complaint of the blacke Knight.* [By Lydgate ; see p. xlv.] Fol. cclxx.

18. *A praise of Women.* Begins—'Al tho the lyste of women euill to speke.' Fol. cclxxiii.[1], back.

19. The House of Fame. Fol. cclxxiiij., back.

20. *The Testament of Loue* (in prose). Fol. cclxxxiiij., back.

21. *The lamentacion of Marie Magdaleine.* Fol. cccxviij.

22. *The remedie of Loue.* Fol. cccxxj., back.

23, 24. The complaint of Mars and Venus. Fol. cccxxiiij., back. (Printed as *one* poem ; but there is a new title—The complaint of Venus—at the beginning of the latter).

25. *The letter of Cupide.* [By Hoccleve ; *dated* 1402.] Fol. cccxxvj., back.

26. *A Ballade in commendacion of our Ladie.* Fol. cccxxix.

27. *Ihon Gower vnto the noble King Henry the .iiij.* Fol. cccxxx, back.

28. *A saiyng of dan Ihon.* [By Lydgate.] Fol. cccxxxii., back. [Nos. 28, 29, 30 were first printed in 1561.]

29. *Yet of the same.* [By Lydgate.] On the same page.

30. *Balade de bon consail.* Begins—If it be fall that God the list visite. (Only 7 lines.) On the same page.

31. *Of the Cuckowe and the Nightingale.* Fol. cccxxxiij.

32. *Balade with Envoy* (no title). Begins—'O leude booke with thy foule rudenesse.' Fol. cccxxxiiij., back.

33. *Scogan, vnto the Lordes and Gentilmen of the Kinges house.* (This poem, by H. Scogan, quotes Chaucer's 'Gentilesse' in full). Fol. cccxxxiiij., back.

34. Begins—'Somtyme the worlde so stedfast was and stable.' [Lak of Stedfastnesse]. Fol. cccxxxv., back.

35. Good counsail of Chaucer. [Truth.] Same page.

36. Balade of the village (*sic*) without paintyng. [Fortune.] Fol. cccxxxvj.

37. Begins—'Tobroken been the statutes hie in heauen'; headed *Lenuoye.* [Lenvoy to Scogan.] Fol. cccxxxvj., back.

[1] Marked Fol. cclxxvj. by mistake.

38. *Poem in two stanzas of seven lines each.* Begins—'Go foorthe kyng, rule thee by Sapience.' Same page.

39. Chaucer to his emptie purse. Same page.

40. *A balade of good counseile translated out of Latin verses in-to Englishe, by Dan Ihon lidgat cleped the monke of Buri.* Begins—'COnsyder well euery circumstaunce.' Fol. cccxxxvij.

41. *A balade in the Praise and commendacion of master Geffray Chauser for his golden eloquence.* (Only 7 lines.) Same leaf, back. [See p. xliv.]

PART II. ADDITIONS BY JOHN STOWE.

At the top of fol. cccxl. is the following remark :—

¶ Here foloweth certaine woorkes of Geffray Chauser, whiche hath not heretofore been printed, and are gathered and added to this booke by Ihon Stowe. [He also added nos. 28–30.]

42. A balade made by Chaucer, teching what is gentilnes[1]. [Gentilesse.] Fol. cccxl.

43. A Prouerbe [*read* Prouerbs] agaynst couitise and negligence. [Proverbs.] Same page.

44. A balade which Chaucer made agaynst women vnconstaunt. Same page.

45. *A balade which Chaucer made in the praise or rather dispraise, of women for ther doublenes.* [By Lydgate.] Begins—'This world is full of variaunce.' Same page.

46. *This werke folowinge was compiled by Chaucer, and is caled the craft of louers.* Fol. cccxli.

47. *A Balade.* Begins—'Of their nature they greatly them delite.' Fol. cccxli., back.

48. *The .x. Commaundementes of Loue.* Fol. cccxlij.

49. The *.ix. Ladies worthie.* Fol. cccxlij., back.

50. [*Virelai; no title.*] Begins—'Alone walkyng.' Fol. cccxliij.

51. *A Ballade.* Begins—'In the season of Feuerere when it was full colde.' Same page.

52. *A Ballade.* Begins—'O Mercifull and o merciable.' Fol. cccxliij., back. [See p. xlvi.]

53. *Here foloweth how Mercurie with Pallas, Venus and*

[1] Stowe did not observe that this occurs already, in the midst of poem no. 33.

Minarua, appered to Paris of Troie, he slepyng by a fountain. Fol. cccxliiij.

54. *A balade pleasaunte.* Begins—'I haue a Ladie where so she bee.' Same page. At the end—'Explicit the discriuyng of a faire Ladie.'

55. *An other Balade.* Begins—'O Mossie Quince, hangyng by your stalke.' Fol. cccxliiij., back.

56. *A balade, warnyng men to beware of deceitptfull women (sic).* Begins—'LOke well aboute ye that louers bee.' Same page.

57. These verses next folowing were compiled by Geffray Chauser, and in the writen copies foloweth at the ende of the complainte of petee. Begins—'THe long nyghtes when euery [c]reature.' [See p. 213.] Fol. cccxlv[1].

58. *A balade declaring that wemens chastite Doeth moche excel all treasure worldly.* Begins—'IN womanhede as auctours al write.' Back of same leaf.

59. *The Court of Loue.* Begins—'WIth temerous herte, and tre*m*bling hand of drede.' Fol. cccxlviij.

60. Chaucers woordes vnto his owne Scriuener[2]. (See p. 117.) Fol. ccclv., back. *At the end*—Thus endeth the workes of Geffray Chaucer. (This is followed by 34 Latin verses, entitled *Epitaphium Galfridi Chaucer*, &c.)

61. *The Storie of Thebes.* [By Lydgate.] Fol. ccclvj.

Discussion of the Poems in Part I. of ed. 1561.

Of the 41 pieces in Part I. of the above, we must of course accept as Chaucer's the three poems entitled Canterbury Tales, Troilus, and the Legend of Good Women; also the prose translation of Boethius, and the prose treatise on the Astrolabie. The remaining number of Minor Poems (including the Romaunt of the Rose) is 36; out of which number I accept the 14 numbered above with the numbers 8, 9, 10, 12, 14, 19, 23, 24, 33 (so far as it quotes Chaucer), 34, 35, 36, 37, and 39. Every one of these has already been shewn to be genuine on sufficient external evidence, and it is not likely that their genuineness will

[1] Miscalled Fol. cccxxxix. Also, the next folio is called cccxlviij, after which follows cccxlix, and so on.

[2] In the Preface to Morris's Chaucer, p. x, we are told that the editor took his copy of this poem from Thynne's edition of 1532. This is an oversight; for it does not occur there; Stowe's edition is meant.

be doubted. In the present volume they appear, respectively, as nos. III, XVII, V, II, VII, IX, IV, XVIII, XIII, XIV, XII, XI, XVI, and XIX. Of the remaining 22, several may be dismissed in a few words. No. 4 is well known to have been written by Robert Henryson. Nos. 11, 28, 29, and 40 are distinctly claimed for Lydgate in all the editions; and no. 27 is similarly claimed for Gower. No. 25 was written by Hoccleve[1]; and the last line gives the date—'A thousande, foure hundred and seconde,' i.e. 1402, or two years after Chaucer's death. No. 13 is translated from Alain Chartier, who was fourteen years old when Chaucer died; see p. xvi., note 2. Tyrwhitt remarks that, in MS. Harl. 372, this poem is expressly attributed to a Sir Richard Ros[2]. No one can suppose that no. 41 is by Chaucer, seeing that the first line is—'Maister Geffray Chauser, that now lithe in graue.' Mr. Bradshaw once assured me that no. 17 is ascribed, on MS. authority, to Lydgate; and no one who reads it with care can doubt that this is correct[3]. It is, in a measure, an imitation of the Book of the Duchesse; and it contains some interesting references to Chaucer, as in the lines —'Of Arcite, or of him Palemoun,' and 'Of Thebes eke the false Arcite.' No. 20, i.e. the Testament of Love, is *in prose*, and does not concern us; still it is worth pointing out that it contains a passage (near the end) such as we cannot suppose that Chaucer would have written concerning himself[4].

[1] 'Thomas Occleve mentions it himself, as one of his own compositions, in a *Dialogue* which follows his *Complaint*, MS. Bodley 1504.'—Tyrwhitt.

[2] See Political, Religious, and Love Poems, ed. Furnivall, p. 52. Cf. *Englische Studien*, x. 206.

[3] I have found the reference. It is Shirley who says so, in a poetical 'introduction'; see MS. Addit. 16165, fol. 3.

[4] It runs thus:—'Quod loue, I shall tel thee, this lesson to learne, myne owne true seruaunte, the noble Philosophicall Poete in Englishe, which euermore hym busieth & trauaileth right sore, my name to encrease, wherefore all that willen me good, owe to doe him worship and reuerence both; truly his better ne his pere, in schole of my rules, coud I neuer finde: He, quod she, in a treatise that he made of my seruaunt Troilus, hath this matter touched, & at the full this question [*of predestination*] assoiled. Certainly his noble saiyngs can I not amend; in goodness of gentil manlich specb, without any maner of nicitie of starieres (*sic*) imaginacion, in wit and in good reason of sentence, he passeth al other makers.' (Read *storieres*, story-writer's).

After thus removing from consideration nos. 4, 11, 13, 17, 20, 25, 27, 28, 29, 40, and 41, half of the remaining 22 pieces have been considered. The only ones left over for consideration are nos. 2, 6, 15, 18, 21, 22, 26, 30, 31, 32, 38. As to nos. 2 and 6, there is some external evidence in their favour, which will be considered separately; but as to the rest, there is absolutely nothing to connect them with Chaucer beyond their almost accidental appearance in an edition by Wm. Thynne, published in 1532, i. e. *one hundred and thirty-two years after Chaucer's death*; and it has just been demonstrated that Thynne is obviously wrong in at least *eleven* instances, and that he wittingly and purposely chose to throw into his edition poems which he *knew* to have been written by Lydgate or by Gower! It is ridiculous to attach much importance to such testimony as this. And now let me discuss, as briefly as I can, the above-named poems separately.

2. *The Romaunt of the Rose.* Chaucer himself tells us that he translated the Romaunt of the Rose from the original French, but there is nothing to prove that the two fragments of the existing English translation form any part of Chaucer's work. The first fragment, which I shall call A, consists of 5810 lines, and the second fragment B, of 1888 lines (see note on p. 245); the two fragments being separated by a gap of more than 5000 lines. Even if this were really all Chaucer's work, it would be excluded from this volume as not being one of the minor, but of the major, poems; but there is a great deal to be said against its genuineness, which I need not here repeat, having already printed a long note on this subject at the end of the preface to my edition of the Prioresses Tale. I will, however, take the opportunity of remarking that, in a painstaking article which appeared in *Englische Studien*, xi. 163, Lindner has made it appear to be highly probable that the fragments A and B are *by different hands*; so that those who support the claims of Chaucer to this work will have, in future, to elect *which* fragment it will please them to assign to him. Lindner leaves this an open question for the present, but hints pretty clearly that he is inclined to associate Chaucer with fragment A, apparently on the ground that it is the more correctly translated. Unfortunately, it is precisely from fragment A that all the most damaging arguments against Chaucer's association

with the work can be drawn. It is there that we meet with the riming of *-y* with *yë*, with the use of assonant rimes, with the use of such strange rimes as *joynt* and *queynt*, *doun* and *tourne*, &c., with such a use of the final *-e* as is inconsistent with Chaucer's practice, and with the Northumbrian present participles *sittand* and *doand* at the end of lines! Neither is it at all a sound argument to rely upon, that Chaucer's translation was *necessarily* correct; in his A. B. C., l. 100, he translates *tirelire* by 'melodye' when it means a money-box, and in his Boethius he translates the Latin *clavus* by *keye*, and *compendium* (gain) by *abreggyng*; see Morris's preface, p. xv. [But Kaluza has shewn that the *Romaunt* really consists of *three* fragments, of which A (ll. 1–1705) is genuine; B (ll. 1706–5810) is spurious; and C (ll. 5811–7698) is doubtful. I cannot as yet concede that fragment C is genuine.]

6. *A goodlie balade of Chaucer;* begins—'Mother of norture, best beloued of all'; printed in Morris's edition, vi. 275; and in Bell's edition, iii. 413. I have little to say against this poem; yet the rime of *supposeth* with *riseth* (st. 8) is somewhat startling. It is clearly addressed to a lady named *Margaret*[1], as appears from her being likened to the daisy, and called the sun's daughter. I suspect it was merely attributed to Chaucer by association with the opening lines of the Legend of Good Women. The suggestion, in Bell's Chaucer, that it possibly refers to the Countess of Pembroke, is one of those bad guesses which are discreditable. Tyrwhitt shews, in note *n* to his 'Appendix to the Preface,' that she must have died not later than 1370, whereas this Balade must be much later than that date; and I agree with him in supposing that *le Dit de la fleur de lis et de la Marguerite*, by Guillaume de Machault (printed in Tarbé's edition, 1849, p. 123), and the *Dittié de la flour de la Margherite*, by Froissart, may furnish us with the true key to those mystical compliments which Chaucer and others were accustomed to pay to the daisy.

I wish to add that I am convinced that one stanza, probably the sixth, is missing. It ought to form a triple Balade, i.e. three Balades of 21 lines each, each with its own refrain; but the second is imperfect. There seems to be some affectation about

[1] Hoccleve appeals to St. Margaret, in his Letter of Cupid, st. 6 from the end.

the letters beginning the stanzas which I cannot solve; these are *M*, *M*, *M* (probably for Margaret) in the first Balade; *D*, *D* in the second; and *J*, *C*, *Q* in the third. The poet goes out of his way to bring in these letters. The result looks like *Margaret de Jacques.*

15. *The assemble of Ladies.* This poem Tyrwhitt decisively rejects. There is absolutely *nothing* to connect it with Chaucer. It purports to have been written by 'a gentlewoman'; and perhaps it was. It ends with the rime of *done*, pp., with *sone* (soon); which in Chaucer are spelt *doon* and *son-e* respectively, and never rime. Most of the later editions omit this poem. It is conveniently printed in Chalmers' English Poets, vol. i. p. 526; and consists of 108 7-line stanzas.

18. *A praise of Women.* In no way connected with Chaucer. Rejected by Tyrwhitt. Printed in Bell's edition, iv. 416, and in Chalmers' English Poets, vol. i. p. 344. In 25 7-line stanzas. The rime of *lie* (to tell a lie) with *sie* (I saw), in st. 20, is suspicious; Chaucer has *ly-e*, *sy*. The rime of *queen-e* (dissyllabic in Chaucer) with *beene* (miswritten for *been*, they be, st. 23) is likewise suspicious. It contains the adjective *sere*, i.e. various (st. 11), which Chaucer never uses.

21. *The lamentacion of Marie Magdaleine.* Printed in Bell's Chaucer, iv. 395; and in Chalmers, i. 532. Tyrwhitt's remarks are admirable. He says, in his Glossary, s.v. *Origenes*:—'In the list of Chaucer's Works, in Legend of Good Women, l. 427, he says of himself:—

> "He made also, gon is a grete while,
> *Origenes upon the Maudeleine*"—

meaning, I suppose, a translation, into prose or verse, of the Homily *de Maria Magdalena*, which has been commonly, though falsely, attributed to Origen; v. Opp. Origenis, T. ii. p. 291, ed. Paris, 1604. I cannot believe that the poem entitled *The Lamentation of Marie Magdaleine*, which is in all the [older] editions of Chaucer, is really that work of his. It can hardly be considered as a translation, or even as an imitation, of the Homily; and the composition, in every respect, is infinitely meaner than the worst of his genuine pieces.' To those who are interested in Chaucer's rimes I will merely point out the following: *die*, *why* (Ch. *dy-e*, *why*); *kene*, *iyen* (Ch. *ken-e*, *y-ën*); *disguised*, *to-rived*, a mere assonance; *crie*, *incessauntly*

(Ch. *cry-ë, incessauntly*); *slaine, paine* (Ch. *slein, pein-e*); *y-fet, let* (Ch. *y-fet, let-te*); *accept, bewept*, (Ch. *accept-e, bewept*); *die, mihi* (Ch. *dy-e, miki*). To those interested in Chaucer's language, let me point out 'dogges rabiate'—'embesile his presence'—'my soveraine and very gentilman.' See st. 34, 39, 99.

22. *The remedie of Loue.* Printed in Chalmers' British Poets, i. 539. In 62 7-line stanzas. Rejected by Tyrwhitt. The language is extremely late; it seems to have been written in the 16th century. It contains such words as *incongruitie, deduction, allective, can't* (for *cannot*), *scribable* (fit for writing on), *olibane, pant, babé* (baby), *cokold* (which Chaucer spells *cokewold*), *ortographie, ethimologie, ethimologise* (verb). The provincial word *lait*, to search for, is well known to belong to the Northern dialect. Dr. Murray, s.v. *allective*, dates this piece about A.D. 1560; but it must be somewhat earlier than this, as it was printed in 1532. I should date it about 1530.

26. *A Ballade in commendacion of our Ladie.* Tyrwhitt remarks that 'a poem with the same beginning is ascribed to Lydgate, under the title of *Invocation to our Lady*; see Tanner, s.v. Lydgate.' The poem consists of 35 7-line stanzas. It has all the marks of Lydgate's style, and imitates Chaucer's language. Thus the line—'I have none English conuenient and digne' is an echo of the Man of Law's Tale, l. 778—'O Donegild, I ne haue noon English digne.' Some of the lines imitate Chaucer's A.B.C. But the most remarkable thing is his quotation of the first line of Chaucer's Merciless Beauty (see pp. 100, 309). [No. 26 really consists of *two* Ballads, both by Lydgate.]

30. *Balade de bon consail.* Printed in Chalmers, i. 552. Only 7 lines, and here they are, duly edited:—

> 'If it befall that God thee list visite
> With any tourment or adversitee,
> Thank first the Lord, and [fond] thy-self to quite;
> Upon suffraunce and humilitee
> Found thou thy quarel, what ever that it be;
> Mak thy defence, and thou shalt have no losse,
> The remembraunce of Christ and of his crosse.'

In l. 1, ed. 1561 has *the*; 2. *aduersite*; 3. *Thanke*; *lorde*; I supply *fond*, i.e. endeavour; *thy-selfe*; 4. (scans ill); 5. *Founde*; 6. *Make.*

31. *Of the Cuckowe and the Nightingale.* Printed in Bell's Chaucer, iv. 334; and in Morris's Chaucer, iv. 75. Not uncommon in MSS.; there is a copy in MS. Ff. 1. 6 in the Cambridge University Library; another in MS. Fairfax 16; another in MS. Bodley 638; another in MS. Tanner 346; and a fifth (imperfect) in MS. Arch. Selden B. 24, in the Bodleian Library. (It is not, as I once said, in MS. Harl. 7333.) From some of these, Morris's better text was constructed; see his edition, pref. p. ix.

That the first two lines are by Chaucer, we cannot doubt, for they are quoted from the Knightes Tale, ll. 927, 928. Chaucer often quotes his own lines, but it is not likely that he would take them as the subject of a new poem. On the other hand, this is just what we should expect one of his imitators to do. The present poem is a very fair imitation of Chaucer's style, and follows his peculiarities of metre far more closely than is usually the case with Lydgate. The notion, near the end, of holding a parliament of birds, with the Eagle for lord, is evidently borrowed from Chaucer's Parliament of Foules. I can see but one known author with whom we can connect this poem, viz. Hoccleve. I believe that it was written at much about the same period as his Letter of Cupid (no. 25 above), i. e. about 1402; and I think it is connected with that poem in a way not hitherto observed. In MS. Bodley 638, the *Cuckoo and Nightingale* is not called by this name, but is headed 'The boke of Cupide god of loue,' fol. 11, back; whilst the *Letter of Cupid* is called 'The lettre of Cupide god of loue,' fol. 38, back. The copy in the Fairfax MS. ends with the colophon—*Explicit liber Cupidinis.* There is at least a presumption that the *Book of Cupid* and the *Letter of Cupid* are in some way connected. It so happens that the copy in MS. Ff. 1. 6 attributes the poem to 'Clanvowe.' This was probably Sir Thomas Clanvowe, who was a person of some importance in the time of Henry IV; and Sir John Clanvowe is mentioned in a document which also mentions Hoccleve (*Poems*, ed. Furnivall, p. x). The rimes are mostly Chaucerian; but the rime of *day* with the gerund *to assay-e* in st. 11 is suspicious; so also is that of *gren-e* with *been* in st. 13.

One point about this poem is its very peculiar metre; the 5-line stanza, riming *aabba*, is certainly rare. If the question arises, whence is it copied, the answer is clear, viz. from

Chaucer's Envoy to his Compleint to his Purse (see p. 211). This is a further reason for dating it later than 1399.

32. *Balade with envoy;* 'O leude book,' &c. A Balade in the usual form, viz. 3 7-line stanzas, with a refrain; the refrain is—'For of all good she is the best liuyng.' The envoy consists of only 6 lines, instead of 7, rimed *a b a b c c*, and that for a sufficient reason, which has not been hitherto observed. The initial letters of the lines form, in fact, an anagram on the name ALISON; which is therefore the name of the lady to whom the Balade is addressed. There is a copy of this poem in MS. Fairfax 16, and another in MS. Tanner 346. It is therefore as old as the 15th century. But to attribute to Chaucer the fourth line of the Envoy would be too much. It runs thus—'Suspires whiche I effund in silence.'

38. *Poem in two 7-line stanzas.* There is nothing to connect this with Chaucer; and it is utterly unworthy of him. I now quote the whole poem, just as it stands in the edition of 1561:—

'Go foorthe king, rule thee by Sapience,
Bishoppe, be able to minister doctrine,
Lorde, to true counsale yeue audience,
Womanhode, to chastitie euer encline;
Knight, let thy deedes worship determine;
Be righteous, Iudge, in sauyng thy name;
Rich, do almose, lest thou lese blisse with shame.

'People, obeie your kyng and the lawe;
Age, be ruled by good religion;
True seruaunt, be dredfull & kepe the vnder awe;
And, thou poore, fie on presumpcion;
Inobedience to youth is vtter destruccion;
Remembre you, how God hath set you, lo!
And doe your parte, as ye be ordained to.'

Surely it must be Lydgate's.

I have now gone through all the poems published in 1532 and copied into the later editions; and I see no way of augmenting the list of Chaucer's Minor Poems any further from this source.

Discussion of the Poems in Part II. of ed. 1561.

It is hardly worth while to discuss at length all the poems which it pleased John Stowe to fling together into the edition of 1561. But a few remarks may be useful.

Nos. 42, 43, and 60 are admittedly genuine; and are printed below, nos. XIII., XX., and VIII. I believe nos. 44 and 57 to be so also; they are discussed below, and are printed as nos. XV. and XXI. No. 61 is, of course, Lydgate's. Besides this, no. 45 is correctly ascribed to Lydgate in the MSS.; there are copies of it in MS. Fairfax 16 and in MS. Ashmole 59. No. 56 is also Lydgate's, and is so marked in MS. Harl. 2251. As to no. 46, called the Craft of Lovers, it is dated by help of two lines in the last stanza, which are thus printed by Stowe:—

> 'In the yere of our lorde a .M. by rekeninge
> CCCXL. .&. UIII. yere folowing.'

This *seems* to give the date as 1348; whereas the language is palpably that of the fifteenth century. Whether Stowe or his printer thought fit to alter the date intentionally, I cannot say. Still, the fact is, that in the MS. marked R. 3. 19 in Trinity College Library, at fol. 156, the reading is 'CCCCXL & VIII yere,' so that the true date is rather 1448, or nearly half a century after Chaucer's death[1]. The same MS., which I suppose belonged to Stowe, contains several other of these pieces, viz. nos. 48, 49, 50, 51, 53, 54, 55, 56, and perhaps others. The language and, in some cases, the ruggedness of the metre, forbid us to suppose that Chaucer can have had anything to do with them, and some are palpably of a much later date; one or more of these considerations at once exclude all the rest of Stowe's additions. It may, however, be noted that no. 47 quotes the line 'Beware alwaye, the blind eats many a fly,' which occurs as a refrain in no. 56, and it is therefore later than the time of Lydgate. The author of no. 48 says he is 'a man vnknowne.' Many lines in no. 49 are of abnormal length; it begins with—'Profulgent in preciousnes, O Sinope the queen.' The same is true of no. 51, which is addressed to a Margaret, and begins

[1] There is another copy of The Craft of Lovers in MS. Harl. 2251. It is there dated 1459.

with—'In the season of Feuerere when it was full colde.' Of no. 52, Tyrwhitt says that the four first stanzas are found in different parts of an imperfect poem upon the *Fall of Man*, in MS. Harl. 2251; whilst the 11th stanza makes part of an *Envoy*, which in the same MS. is annexed to the poem entitled the *Craft of Lovers*. No. 53 is a poor affair. No. 54, called a *Balade Pleasaunte*, is very unpleasant and scurrilous, and alludes to the wedding of 'queene Iane' as a circumstance that happened many years ago. No. 55 is scurrilous, odious, and stupid. I doubt if no. 58 is good enough for Lydgate. No. 59 belongs to the sixteenth century.

All the poems here rejected were rejected by Tyrwhitt, with two strange exceptions, viz. nos. 50 and 59, the Virelai and the Court of Love. Of both of these, the language is quite late. The *Virelai* is interesting from a metrical point of view, because such poems are scarce; the only similar poem that I can call to mind is the *Balet* (or rather *Virelai*) composed by Lord Rivers during his imprisonment in 1483, and printed by Percy in his Reliques of Ancient English Poetry. Percy says that Lord Rivers copies the *Virelai* mentioned above, which he assumes to be Chaucer's; but it is quite as likely that the copying was in the other direction, and that Lord Rivers copied some genuine *Virelai* (either Chaucer's or in French) that is now lost[1]. The final rime of *end* with *find* is bad enough; but the supposition that the language is of the 14th century is ridiculous. Still the *Virelai* is good in its way, though it can hardly be older than 1500, and may be still later.

Of all poems that have been falsely ascribed to Chaucer, I know of none more amazing than *The Court of Love*. The language is palpably that of the 16th century, and there are absolutely *no* examples of the occurrence in it of a final *-e* that is fully pronounced, and forms a syllable! Yet there are critics who lose their heads over it, and will not give it up. Tyrwhitt says—'I am induced by the internal evidence (!) to consider it as one of Chaucer's genuine productions.' As if the 'internal evidence' of a poem containing no sonant final *-e* is *not* enough to condemn it at once. The original MS. copy exists in MS. R. 3. 19 in Trinity College, and the writing is later than 1500.

[1] A good French *Virelai* is one by Eustace Deschamps, ed. Tarbé, 1849; i. 25.

The poem itself has all the smoothness of the Tudor period[1]; it excels the style of Hawes, and would do credit to Sackville. One reference is too interesting to be passed over. In the second stanza, the poet regrets that he has neither the eloquence of Tully, the power of Virgil, nor the 'craft of *Galfride*.' Tyrwhitt explains *Galfride* as 'Geoffrey of Monmouth,' though it is difficult to understand on what ground he could have been here thought of. Bell's 'Chaucer' explains *Galfride* as 'Geoffrey of Vinsauf,' which is still more curious; for Geoffrey of Vinsauf is the very *Gaufride* whom Chaucer holds up to eternal ridicule in the Nonne Prestes Tale (l. 526). The *Geoffrey* really intended is, I suspect, no other than our own immortal poet, whose surname was *Chaucer*.

Poems added in Speght's Editions of 1598 and 1602.

We have now to consider the additions made by Speght in 1598. These were only two, viz. *Chaucer's Dream* and *The Flower and the Leaf*.

62. *Chaucer's Dream*. A long poem of 2206 short lines, in metre similar to that of The House of Fame; accepted by Tyrwhitt, and in all the editions. But there is no early trace of it; and we are not bound to accept as Chaucer's a poem first ascribed to him in 1598, and of which the MS. (at Longleat) was written about 1550. The language is of late date, and the sonant final *-e* is decidedly scarce. The poem is badly named, and may have been so named by Speght; the proper title is 'The Isle of Ladies.' We find such rimes as *be*, *companie* (Ch. *be*, *company-e*); *know*, *low*, i.e. law (Ch. *know-e*, *law-e*); *grene*, *yene*, i.e. eyes (Ch. *gren-e*, *y-ën*); *plesaunce*, *fesaunce* (Ch. *plesaunc-e*, *fesaunts*); *ywis*, *kisse* (Ch. *ywis*, *kis-se*); and when we come to *destroied* riming with *conclude*, it is time to stop. The tediousness of this poem is appalling[2].

63. *The Flower and the Leaf*. This is rather a pretty poem, in 7-line stanzas. The language is that of the fifteenth century.

[1] See remarks on this poem in *The New English*, by T. L. Kington Oliphant, i. 402.

[2] A great peculiarity of this poem is the astonishing length of the sentences. Many of them run to fifty lines or more. As to the MS., see Thynne's *Animadversions*, ed. Furnivall, 1875 p. 30.

It professes to be written by a gentlewoman, like the Assemble of Ladies; and perhaps it was. Very likely, the same 'gentlewoman' wrote both these poems. If so, the Flower and the Leaf is the better finished, and probably the later of the two. It contains the word *henchman*, for which the earliest dated quotation which I have yet found is 1415 (Royal Wills, ed. Nichols, p. 220). An interesting reference is given in the lines—

> 'Eke there be knightes old of the garter
> That in hir time did right worthily.'

The order of the Garter was established in 1349; and we should expect that more than half a century would elapse before it would be natural to refer to the Knights as *old* knights, who did worthily *in their time*. Of course the poem cannot be Chaucer's, and it is hardly necessary to look for rimes such as he never uses; yet such may easily be found, such as *grew*, pt. t. sing., riming with the dissyllabic *hew-e*, *new-e*; *sid-e* with *espide*, pp. (Ch. *espy-ed*); *eie*, eye (Ch. *y-ë*) with *sie*, saw (Ch. *sy*); and *plesure*[1] with *desire*; after which we may stop.

In 1602, Speght issued another edition, in which, according to Bohn's edition of Lowndes' *Bibliographer's Manual*, two more pieces were added, viz. the prose treatise against Friars called *Jack Upland*, and the genuine poem entitled 'A. B. C.' But this is not all; for I find, in a still later edition, that of 1687, which is said to be a 'reimpression of Speght's edition of 1602,' that, at the very end of all the prefatory matter, on what was probably a spare blank leaf, three more poems appear, which, however, had appeared previously, in 1542. But the editors of Chaucer evidently thought that a thing once added must be added for ever, and so these three productions are retained in Bell's Chaucer, and must therefore be noticed with the rest.

64. *Jack Upland.* An invective against friars, in prose, worth printing, but obviously not Chaucer's.

65. Chaucer's A. B. C. Genuine; here printed as poem no. I.

66. *Eight goodly questions with their answers*; printed in Bell's Chaucer, vol. iv. p. 421; 9 7-line stanzas. In st. 3, *tree* rimes with *profer*; but *tree* is an obvious misprint for *cofer*. In st. 5, the gerund *to lie* (Ch. *ly-e*) rimes with *honestie* (Ch.

[1] *Plesir* may be meant, but Chaucer does not use it; he says *plesaunce*.

honestee). This is quite enough to condemn it. But it may be Lydgate's.

67. *To the Kings most noble Grace, and to the Lords and Knights of the Garter;* pr. as above, p. 424; 8 8-line stanzas. In MS. Phillipps 8151, and written by Hoccleve; it much resembles his poem printed in *Anglia*, v. 23. The date may be 1416.

68. *Sayings.* Really three separate pieces. They are all derived from the fly-leaf of the small quarto edition of Caxton, described above, p. xv. When Caxton printed Chaucer's *Anelida* and *Purse* on a quire of ten leaves, it so happened that he only filled up nine of them. But, after adding *explicit* at the bottom of the ninth leaf, to shew that he had come to the end of his Chaucer, he thought it a pity to waste space, and so added three popular sayings on the front of leaf 10, leaving the back of it still blank. Here is what he printed :—

'Whan feyth failleth in prestes sawes
And lordes hestes ar holden for lawes
And robbery is holden purchas
And lechery is holden solas
Than shal the lond of albyon
Be brought to grete confusioun.

'Hit falleth for euery gentilman
To saye the best that he can
In mannes absence
And the soth in his presence.

'Hit cometh by kynde of gentil blode
To cast away al heuynes
And gadre to-gidre wordes good
The werk of wisedom berith witnes
Et sic est finis * * *.'

The first of these sayings was probably a bit of popular rime, of the character quoted in Shakespeare's *King Lear*, iii. 2. 81. Shakespeare calls his lines *Merlin's* prophecy; and it has pleased the editors of Chaucer to call the first six lines *Chaucer's* Prophecy[1]. They appear in Bell's Chaucer, vol. iii. p. 427, in an 'improved' form, not worth discussing; and the last eight lines are also printed in the same, vol. iv. p. 426. Why they are sepa-

[1] It is so termed in a table of contents in MS. Trin. Coll. Cam. R. 3. 15. This MS. contains *all three* of the pieces here numbered 66, 67, and 68.

rated, is mysterious. Those who think them genuine may thank me for giving them Caxton's spelling instead of Speght's.

Pieces added in Morris's Edition, 1866.

In Morris's edition are some pieces which either do not appear in previous editions, or were first printed later than 1700.

69. Roundel; pr. in vol. vi. p. 304. The same as Merciless Beaute; here printed as no. VI. It first appeared, however, in Percy's Reliques of English Poetry. See p. lxvii. below.

70. The Former Age; pr. in vol. vi. p. 300, for the first time. Here printed as no. X. See p. lxxiii.

71. *Prosperity;* pr. in vol. vi. p. 296, for the first time. This is taken from MS. Arch. Selden B. 24, fol. 119, where it follows Chaucer's Poem on 'Truth.' It has but one stanza of eight lines, and I here give it precisely as it stands in this Scottish MS.:—

> 'Richt as pou*er*t causith sobirnes,
> And febilnes enforcith contenence,
> Ry*ch*t so prosperitee and grete riches
> The moder is of vice and negligence;
> And powere also causith Insolence;
> And hono*ur* oftsiss changith gude thewis;
> Thare is no more p*er*ilouss pestilence
> Than hie estate geven vnto schrewis.
> Q*uo*d Chaucere.'

I have no belief in the genuineness of this piece, though it is not ill written. In general, the ascription of a piece to Chaucer in a MS. is valuable. But the scribe of this particular MS. was reckless. It is he who made the mistake of marking Hoccleve's 'Mother of God' with the misleading remark—'Explicit or*acio* Galfridi Chaucere.' At fol. 119, back, he gives us a poem beginning 'Deuise prowes and eke humylitee' in 7 7-line stanzas, and here again at the end is the absurd remark—'*Quo*d Chaucer quhen he was ry*ch*t auisit.' But he was himself quite 'wrongly advised'; for it is plainly not Chaucer's at all. His next feat is to mark Lydgate's Complaynt of the Black Knight by saying—'Here endith the Maying and disporte of Chaucere'; which shews how the editors were misled as to this poem. Nor is this all; for he gives us, at fol. 137, back, another poem in 6 8-line stanzas, beginning 'O hie Emperice and quene celes-

tial'; and here again at the end is his stupid—'*Quo*d Chaucere.' The date of this MS. appears to be 1488; so it is of no high authority; and, unless we make some verbal alteration, we shall have to explain how Chaucer came to write *oftsiss* in two syllables instead of *ofte sithe* in four; see his Can. Yem. Tale, Group G, l. 1031. [The stanza is by Walton; *Athenæum*, Dec. 28, 1895.]

72. *Leaulte vault Richesse;* pr. in vol. vi. p. 302, for the first time. This is from the same MS., fol. 138, and is as follows:—

'This warldly Ioy is onely fantasy,
Of quhich non erdly wicht ca*n* be *con*tent;
Quho most has wit, leste suld In It affy,
Quho taist*is* It most, most sall him repent;
Quhat valis all this richess and this rent,
Sen no ma*n* wate quho sall his tresour haue?
Pr*e*sume no*ch*t gevin tha*t* god has done but lent,
Within schort tyme the quhiche he think*is* to craue.
Leaulte vault richess.'

On this poem, I have three remarks to make. The first is that not even the reckless Scottish scribe attributes it to Chaucer. The second is that Chaucer's forms are *content* and *lent* without a final *e*, and *repent-e* and *rent-e* with a final *-e*, so that the poem cannot be his; although *content*, *repent*, *rent*, and *lent* rime well enough in the Northern dialect. The third is that if I could be sure that the above lines were by a well-known author, I should at once ascribe them to King James I. But it is obviously useless to guess at the real author of a single stanza. It is somewhat of a coincidence that the very MS. here discussed is that in which the unique copy of the *Kingis Quair* is preserved.

73. *Proverbs of Chaucer;* printed in vol. vi. p. 303. The first eight lines are genuine. But two 7-line stanzas are added, which are spurious. In MS. Addit. 16165, Shirley tells us that they were 'made by Halsham Esquyer'; but they seem to be Lydgate's, unless he *added* to them. See Lydgate's Minor Poems (Percy Soc. 1840), pp. 193 and 74. And see pp. xli., xlv.

It thus appears that, of the 73 pieces formerly attributed to Chaucer, not more than 26 can be genuine. These are: *Canterbury Tales*, *Troilus*, *Legend of Good Women*, the first 21 *Minor Poems* printed in the present volume, and two pieces in prose.

DESCRIPTION OF THE MSS.

After the preceding somewhat tedious, but necessary discussion of the contents of the black-letter and other editions (in many of which poems were as recklessly attributed to Chaucer as medieval proverbs used to be to King Solomon), it is some relief to turn to the manuscripts, which usually afford much better texts, and are altogether more trustworthy.

The following is a list of the MSS. which have been followed. I must here acknowledge my great debt to Dr. Furnivall, whose excellent, careful, and exact reproduction in print of the various MSS. leaves nothing to be desired, and is a great boon to all Chaucer scholars. They are nearly all[1] printed among the Chaucer Society's publications. At the same time, I desire to say that I have myself consulted most of the MSS., and have thus gleaned a few hints which could hardly have been otherwise acquired; it was by this process that I became acquainted with the poems numbered XXII. and XXIII., which are probably genuine. An editor should always look at the MSS. for himself, if he can possibly contrive to do so.

LIST OF THE MSS.; WITH ABBREVIATIONS.

N.B. The roman numbers following the name of each MS. denote the numbers of the poems in the present edition.

A.—Ashmole 59, Bodleian Library (Shirley's).—XI. XIII. XVIII.

Ad.—Addit. 16165, British Museum.—VII. XX. XXIII.

Add.—Addit. 22139, British Museum.—XII. XIII. XIV. XIX.

Ar.—Arch. Selden B. 24, Bodleian Library.—IV. V. XII. XVIII.

At.—Addit. 10340, British Museum.—XII.

B.—Bodley 638 (Oxford).—I. II. III. V. VII. IX. XI. XXII.

Bannatyne MS. 1568, Hunterian Museum, Glasgow.—XIV.

Bedford MS. (Bedford Library).—I.

C.—Cambridge Univ. Library, Ff. 5. 30.—I.

Corpus.—Corpus Chr. Coll., Oxford, 203.—XII.

[1] The copy of no. XV in MS. Fairfax 16 has not been printed. I made a transcript of it myself. There is another unprinted copy in MS. Harl. 7578.

Ct.—Cotton, Cleopatra D. 7; Brit. Mus.—XII. XIII. XIV. XV.

Cx.—Caxton's editions; see above (p. xv).—V. VII. IX. XI. XII. XIII. XVI. (part); XIX.

D.—Digby 181, Bodleian Library.—V. VII.

E.—Ellesmere MS. (also has the Cant. Tales).—XII.

ed. 1561.—Stowe's edition, 1561.—VIII. XV. XX. XXI., &c.

F.—Fairfax 16, Bodleian Library.—I. II. III. IV. V. VII. IX. XI. XII. (two copies); XIV. XV. XVI. XVII. XVIII. XIX. XX. XXII.

Ff.—Cambridge Univ. Library, Ff. 1. 6.—II. V. VII (part); XVIII. XIX.

Gg.[1]—Cambridge Univ. Library, Gg. 4. 27.—I. V. XII. XVI.

Gl.—Glasgow, Hunterian Museum, Q. 2. 25.—I.

H.—Harleian 2251, Brit. Mus.—I. XI. XIII. XIX.

Ha.— Harleian 7578, Brit. Mus.—I. II. XIII. XIV. XV. XX.

Harl.—Harleian 7333, Brit. Mus.—IV. V. VII. XII. XIII. XIV. XIX. XXII.

Harleian 78, Brit. Mus. (Shirley's). *See* Sh. *below.*

Harleian 372, Brit. Mus.—VII.

Hh.—Cambridge Univ. Library, Hh. 4. 12.—V (part); X.

I.—Cambridge Univ. Library, Ii. 3. 21.—X. XI.

Jo.—St. John's College, Cambridge, G. 21.—I.

Ju.—Julian Notary's edition (see p. xvi.).—IV. XVII. XVIII.

Kk.—Cambridge Univ. Library, Kk. 1. 5.—XII.

L.—Laud 740, Bodleian Library.—I.

Lansdowne 699, Brit. Mus.—XI. XII.

Laud.—Laud 416, Bodleian Library.—V (part).

Lt.—Longleat MS. 258 (Marquis of Bath).—II. IV. V. VII.

O.—St. John's College, Oxford (no. lvii.).—V.

P.—Pepys 2006, Magd. Coll., Cambridge.—I. (two copies); IV. V. VI. VII (part); IX. XI. XVI. XVIII. (two copies); XIX.

Sh.—Shirley's MS. Harl. 78, Brit. Mus.—II. XXI.

Sion College MS. (Shirley's).—I.

T.—Trinity College, Cambridge, R. 3. 20.—IV. VII (part); VIII. XI. XII. (two copies); XIII. XIV. XVIII.

Th.—W. Thynne's edition, 1532.—III. IX. XIV. XVII., &c.

Tn.—Tanner 346, Bodleian Library.—II. III. IV. V. VII. XVIII.

[1] Called 'Cm.' in my editions of parts of the Canterbury Tales.

Trin.—Trinity College, Cambridge, R. 3. 19.—II. V.

Trinity College, Cambridge, R. 14, 51.—XIII. XIV.

Conversely, I here give a list of the Poems in the present volume, shewing from which MSS. each one is derived. I mention first the MSS. of most importance. I also note the number of lines in each piece.

I. *A. B. C.* (184 lines).—C. Jo. Gl. L. Gg. F.; *other copies in* H. P.[1] Bedford. Ha. Sion. B.[2]

II. *Pite* (119).—Tn. F. B. Sh. Ff. Trin.; *also* Ha. Lt.

III. *Duchess* (1334).—F. Tn. B. Th.

IV. *Mars* (298).—F. Tn. Ju. Harl. T. Ar.; also P.[1] Lt.

V. *Parl. Foules* (699).—F. Gg. Trin. Cx. Harl. O. Ff. Tn. D.; *also* Ar. B. Lt. P.; Hh. (365 lines); Laud (142 lines).

VI. *Merciless Beaute* (39).—P.

VII. *Anelida* (357).—Harl. F. Tn. D. Cx.; *also* B. Lt. Ad.; Harl. 372; *partly in* T. Ff. P.

VIII. *Lines to Adam* (7).—T.; ed. 1561.

IX. *Fame* (2158).—F. B. P. Cx. Th.

X. *Former Age* (64).—I. Hh.

XI. *Fortune* (79).—I. A. T. F. B. H.; *also* P. Cx.; Lansd. 699.

XII. *Truth* (28).—At. Gg. E. Ct. T.[3]; *also* Harl. F.[4] Add. Cx; Ar. Kk. Corpus; Lansd. 699.

XIII. *Gentilesse* (21).—A. T. Harl. Ct. Ha. Add. Cx; *also* H. *and* Trinity.

XIV. *Lak of Stedfastnesse* (28).—Harl. T. Ct. F. Add.; *also* Th. Ha.; Trinity, *and* Bannatyne.

XV. *Against Women Unconstaunt* (21).—Ct. F. Ha.; ed. 1561.

XVI. *To Scogan* (49).—Gg. F. P.; *also* Cx. (21 lines).

XVII. *To Bukton* (32).—F. Th.; *also* Ju.

XVIII. *Venus* (82).—T. A. Tn. F. Ff.; *also* Ar. Ju. P.[5]

XIX. *Purse* (26).—F. Harl. Ff. P. Add.; *also* H. Cx.

XX. *Proverbs* (8).—F. Ha. Ad.; ed. 1561.

XXI. *Complaint to his Lady* (133).—Harleian 78; ed. 1561.

XXII. *An Amorous Complaint* (91).—Harl. F. B.

XXIII. *Balade of Complaint* (21).—Ad.

[1] There are *two* copies in MS. P.; they may be called P 1 and P 2.

[2] I make but little use of the copies in the second group.

[3] Two copies; may be called T 1 and T 2.

[4] Two copies; F 1 and F 2.

[5] Two copies; P 1 and P 2.

Remarks on some of the MSS.

Some of these MSS. deserve a few special remarks.

Shirley's MSS. are—A. Ad. H. Harl. Sh. Sion, *and* T.

MSS. in Scottish spelling are—Ar. Bannatyne. Kk.; L. shews Northern tendencies.

MSS. at Oxford.

F. (Fairfax 16) is a valuable MS.; not only does it contain as many as seventeen of these Minor Poems, but it is a fairly written MS. of the fifteenth century. The spelling does not very materially differ from that of such an excellent MS. as the Ellesmere MS. of the Canterbury Tales, excepting in the fact that a great number of final *e*'s are added in wrong places, and are dropped where they are required. This is a matter that can be to a large extent rectified, and I have endeavoured to do so, taking it in many instances as the standard text. Next to this misuse of final *e*'s, which is merely due to the fact that it was written out at a time when the true use of them was already lost, its most remarkable characteristic is the scribe's excessive love of the letter *y* in place of *i*; he writes ***hyt ys*** instead of ***hit is***, and the like. In a great number of instances I have restored *i*, where the vowel is short. When the text of the Fairfax MS. is thus restored, it is by no means a bad one. It also contains fair copies of many poems by Hoccleve and Lydgate, such as the former's *Letter of Cupide*[1], and the latter's *Complaint of the Black Knight*, *Temple of Glass*, and *Balade against Women's Doubleness*, being the very piece which is introduced into Stowe's edition, and is numbered 45 above (see p. xxi). We are also enabled, by comparing this MS. with MS. Harl. 7578, to solve another riddle, viz. why it is that Chaucer's Proverbs, as printed in Morris's and Bell's editions, are followed by two 7-line stanzas which have nothing whatever to do with them. In MS. Harl. 7578 these two stanzas immediately *follow*, and MS. F. immediately *precede* Chaucer's Proverbs, and therefore were near enough to them to give an excuse for throwing them in together. However, both these stanzas are by Lydgate, and are mere frag-

[1] Also a Balade, beginning 'Victorious kyng,' printed in G. Mason's edition of Occleve, 1796; as well as *The Book of Cupid*, which is another name for the *Cuckoo and Nightingale*.

ments[1]. The former of them, beginning 'The worlde so wide, thaire so remuable,' really belongs to a poem of 18 stanzas, printed in Halliwell's edition of Lydgate's Minor Poems (Percy Soc.), p. 193. The latter of them, beginning 'The more I goo, the ferther I am behinde,' belongs to a poem of 11 stanzas, printed in the same, p. 74. Perhaps this will serve as a hint to future editors of Chaucer, from whose works it is high time to exclude poems *known* to be by some other hand.

In this MS. there is also a curious and rather long poem upon the game of chess; the board is called the *cheker*, and the pieces are the *kyng*, the *quene or the fers* (described on fol. 294), the *rokys* (*duo Roci*), the *knyghtys*, the *Awfyns* (*duo alfini*), and the *bovnys* (*pedini*). This is interesting in connection with the *Book of the Duchess*; see note to l. 654, on p. 255. The author tells us how 'he plaid at the chesse,' and 'was mated of a Ferse.'

B. (Bodley 638) is very closely related to MS. F.; in the case of some of the poems, both must have been drawn from a common source. MS. B. is not a mere copy of F., for it sometimes has the correct reading where F. is wrong; as, e.g. in the case of the reading *Bret* in the *House of Fame*, l. 1208, on p. 156. It contains seven of these Minor Poems, as well as *The boke of Cupide god of loue* (*Cuckoo and Nightingale*), Hoccleve's *Lettre of Cupide god of loue*, Lydgate's *Temple of Glass* (oddly called *Temple of Bras* (!), a mistake which occurs in MS. F. also), his *Ordre of Folys*, printed in Halliwell's Minor Poems of Lydgate, p. 164, and his *Complaint of the Black Knight*.

A. (Shirley's MS. Ashmole 59) is remarkable for containing a large number of pieces by Lydgate, most of which are marked as his. It corroborates the statement in MS. F. that he wrote the *Balade against Women's Doubleness*. It contains the whole of Scogan's poem in which Chaucer's *Gentilesse* is quoted: see the complete print of it, from this MS., in the Chaucer Society's publications.

Another poem in this MS. requires a few words. At the back of leaf 38 is a poem entitled 'The Cronycle made by Chaucier,' with a second title to this effect:—'Here nowe folowe the names of the nyene worshipfullest Ladyes that in alle cronycles and storyal bokes haue beo founden of trouthe of con-

[1] Unless they were composed, as Shirley says, by one Halsham, and adopted by Lydgate as *subjects* for new poems; see pp. xxxvi., xlv.

staunce and vertuous or reproched (*sic*) womanhode by Chaucier.' The poem consists of nine stanzas of eight lines (in the ordinary heroic metre), and is printed in Furnivall's Odd Text of Chaucer's Minor Poems, Part I. It would be a gross libel to ascribe this poem to Chaucer, as it is very poor, and contains execrable rimes (such as *prysoun, bycome*; *apply-e, pyte*; *thee, dy-e*). But we may easily see that the title is likely to give rise to a misconception. It does not really mean that the *poem itself* is by Chaucer, but that it gives a brief epitome of the 'Cronicle made by Chaucier' of 'the nyene worshipfullest Ladyes.' And, in fact, it does this. Each stanza briefly describes one of the nine women celebrated in Chaucer's Legend of Good Women. It is sufficient to add that the author makes a ludicrous mistake, which is quite enough to acquit Chaucer of having had any hand in this wholly valueless production; for he actually addresses 'quene Alceste' as sorrowing for 'Seyse her husbande.' *Seyse* is Chaucer's *Ceyx*, and *Alceste* is the author's comic substitution for *Alcyone*; see Book of the Duchess, l. 220, on p. 20. This is not a fault of the scribe; for *Alceste* rimes with *byheste*, whereas *Alcione* does not. I much suspect that Shirley wrote this poem *himself*. His verses, in MS. Addit. 16165, are very poor.

Tn. (Tanner 346) is a fair MS. of the 15th century, and contains, besides six of the Minor Poems, the *Legend of Good Women*, Hoccleve's *Letter of Cupid* (called *litera Cupidinis dei Amoris directa subditis suis Amatoribus*), the *Cuckoo and Nightingale* (called the *god of loue*), Lydgate's *Temple of Glas* and *Black Knight*, &c. One of them is the Ballad no. 32 discussed above (p. xxix.). At fol. 73 is a poem in 13 8-line stanzas, beginning 'As ofte as syghes ben in herte trewe.' One stanza begins with these lines:—

> 'As ofte tymes as Penelapye
> Renewed her werk in the *raduore*,' &c.

I quote this for the sake of the extremely rare Chaucerian word spelt *radevore* in the Legend of Good Women, 2341 (or 2352 in Furnivall's prints of the MSS.). The same line occurs in another copy of the same poem in MS. Ff., fol. 12, back.

Ar. (Arch. Seld. B. 24) is a Scottish MS., apparently written in 1488, and contains, amongst other things, the unique copy of

the *Kingis Quair*, by James I. of Scotland. This is the MS. wherein the scribe attributes pieces to Chaucer quite recklessly: see p. xxxv. It is also the authority for the pieces called *Prosperity* and *Leaulte vault Richesse*. Here, once more, we find the *Letter of Cupid* and the *Cuckoo and Nightingale*; it is remarkable how often these poems occur in the same MS. It also contains *Troilus* and the *Legend of Good Women*.

D. (Digby 181) contains, besides two of the Minor Poems, an imperfect copy of Troilus; also the *Letter of Cupid* and *Complaint of the Black Knight*. At fol. 52 is a piece entitled 'Here Bochas rep*re*uyth hem that yeue hasti credence to eu*ery* reporte or tale'; and it begins—'All-though so be in eu*ery* maner age'; in 19 7-line stanzas. This is doubtless a part of chapter 13 of Book I. of Lydgate's *Fall of Princes*.

CAMBRIDGE MSS.

Ff. (Ff. 1. 6) contains, besides five of the Minor Poems, many other pieces. One is a copy of *Pyramus and Thisbe*, being part of the Legend of Good Women. There are four extracts from various parts of Gower's *Confessio Amantis*; the *Cuckoo and Nightingale* and *Letter of Cupid*; the Romance of *Sir Degrevaunt*; *La Belle Dame sans Merci*. Some pieces from this MS. are printed in Reliquiae Antiquae, i. 23, 169, 202; and two more, called *The Parliament of Love* and *The Seven Deadly Sins*, are printed in Political, Religious, and Love Poems, ed. Furnivall (E. E. T. S.), pp. 48, 215. We also find here a copy of Lydgate's *Ballad of Good Counsail*, printed in the old editions of Chaucer (piece no. 40; see above, p. xxi.).

Gg. (Gg. 4. 27) is the MS. which contains so excellent a copy of the Canterbury Tales, printed as the 'Cambridge MS.' in the Chaucer Society's publications. Four leaves are lost at the beginning. On leaf 5 is Chaucer's *A. B. C.*; on leaf 7, back, the *Envoy to Scogan*; and on leaf 8, back, Chaucer's *Truth*, entitled *Balade de bone conseyl*. This is followed by a rather pretty poem, in 15 8-line stanzas, which is interesting as quoting from Chaucer's *Parliament of Foules*. Examples are: '*Qui bien ayme tard oublye*' (l. 32; cf. P. F. 679); 'The fesaunt, scornere of the cok Be nihter-tyme in frostis colde' (ll. 49, 50; cf. P. F. 357); 'Than spak the frosty feldefare' (l. 89; cf. P. F. 364). Line 41 runs—'Robert redbrest and the wrenne'; which

throws some light on the etymology of *robin*. This valuable MS. also contains *Troilus* and the *Legend of Good Women*, with the unique earlier form of the Prologue; and Lydgate's *Temple of Glas*. At fol. 467 is a *Supplicacio amantis*, a long piece of no great value, but the first four lines give pretty clear evidence that the author was well acquainted with Chaucer's Anelida, and aspired to imitate it.

> 'Redresse of sorweful, O Cytherea,
> That with the stremys of thy plesaunt hete
> Gladist the cuntreis of al Cirrea,
> Wher thou hast chosyn thy paleys and thy sete.'

It is, in fact, a continuation of the *Temple of Glas*, and is therefore Lydgate's. See Schick's edition, l. 701.

Hh. (Camb. Univ. Lib. Hh. 4. 12) contains much of Lydgate, and is fully described in the Catalogue.

Trin. (Trin. Coll. Camb. R. 3. 19) not only contains two of the Minor Poems, but a large number of other pieces, including the *Legend of Good Women* and many of Lydgate's Poems. In particular, it is the source of most of Stowe's additions to Chaucer: I may mention *The Craft of Lovers*, dated 1448 in the MS. (fol. 156), but 1348 in Stowe; the *Ten Commandments of Love*, *Nine Ladies worthy*, *Virelai* (fol. 160), *Balade* beginning *In the seson of Feuerer* (fol. 160), *Goddesses and Paris* (fol. 161, back), *A balade plesaunte* (fol. 205), *O Mossie Quince* (fol. 205), *Balade* beginning *Loke well aboute* (fol. 207); and *The Court of Love*; see the pieces numbered 46, 48, 49, 50, 51, 53, 54, 55, 56, 59 (p. xxi). The piece numbered 41 also occurs here, at the end of the *Parliament of Foules*, and is headed 'Verba translatoris.' One poem, by G. Ashby, is dated 1463, and I suppose most of the pieces are in a handwriting of a later date, not far from 1500. It is clear that Stowe had no better reason for inserting pieces in his edition of Chaucer than their occurrence in this MS. to which he had access. If he had had access to any other MS. of the same character, the additions in his book would have been different. This is the sort of evidence which some people accept as being quite sufficient to prove that Chaucer learnt the language of a century after his own date in order to qualify himself for writing *The Court of Love!*

LONDON MSS.

Ad. (MS. Addit. 16165). One of Shirley's MSS., marked with his name in large letters. It contains a copy of Chaucer's *Boethius*; Trevisa's translation of the gospel of *Nichodemus*; the *Maistre of the game* (on hunting); the *Compleint of the Black Knight* and the *Dreme of a Lover*, both by Lydgate. The latter is the same poem, I suppose, as *The Temple of Glas*. It is here we learn from Shirley that the *Complaint of the Black Knight* is Lydgate's. Not only is it headed, on some pages, as 'The complaynte of a knight made by Lidegate,' but on fol. 3 he refers to the same poem, speaking of it as being a complaint—

> 'al in balade[1],
> That daun Iohan of Bury made,
> Lydgate the Munk clothed in blakke.'

Here also we find two separate fragments of *Anelida*[2]; the two stanzas mentioned above (p. xli, l. 1), called by Shirley 'two verses made in wyse of balade by Halsham, Esquyer'; Chaucer's *Proverbs*; the poem no. 45 above (p. xxi), attributed in this MS. to Lydgate; &c. At fol. 256, back, is the *Balade of compleynte* printed in this volume as poem no. XXIII.

Add. (MS. Addit. 22139). This is a fine folio MS., containing Gower's *Confessio Amantis*. At fol. 138 are Chaucer's *Purse*, *Gentilesse*, *Lak of Stedfastnesse*, and *Truth*.

At. (MS. Addit. 10340). Contains Chaucer's *Boethius* (foll. 1–40); also *Truth*, with the unique *envoy*, and the description of the 'Persone,' from the Canterbury Tales, on fol. 41, recto[3].

Ct. (MS. Cotton, Cleopatra, D. 7.) The Chaucer poems are all on leaves 188, 189. They are all ballads, viz. *Gentilesse*, *Lak of Stedfastness*, *Truth*, and *Against Women Unconstaunt*. All four are in the same hand; and we may remark that the last of the four is thus, in a manner, linked with the rest; see p. xlvi.

H. (MS. Harl. 2251.) Shirley's MS. contains a large number of pieces, chiefly by Lydgate. Also Chaucer's *Prioresses Tale*,

[1] i. e. in the ballad-measure, or 7-line stanzas.

[2] One page of this, in Shirley's writing, has been reproduced in facsimile for the Chaucer Society.

[3] This page has been reproduced, in facsimile, for the Chaucer Society.

Fortune (fol. 46), *Gentilesse* (fol. 48, back), *A. B. C.* (fol. 49), and *Purse* (fol. 271). The *Craft of Lovers* also occurs, and is dated 1459 in this copy. Poem no. 56 (p. xxii.) also occurs here, and is marked as Lydgate's. We also see from this MS. that the first four stanzas of no. 52 (p. xxi.) form part of a poem on the *Fall of Man*, in which *Truth*, *Mercy*, *Righteousness*, and *Peace* are introduced as allegorical personages. The four stanzas form part of Mercy's plea, and this is why the word *mercy* occurs ten times. At fol. 153, back (formerly 158, back), we actually find a copy of Henry Scogan's poem in which Chaucer's *Gentilesse* is *not* quoted, the requisite stanzas being entirely omitted. At fol. 249, back, Lydgate quotes the line 'this world is a thurghfare ful of woo,' and says it is from Chaucer's 'tragedyes.' It is from the Knightes Tale, l. 1989.

Ha. (Harl. 7578.) Contains Lydgate's *Proverbs*; Chaucer's *Pite* (fol. 13, back), *Gentilesse* and *Lak of Stedfastnesse* (fol. 17), immediately followed by the *Balade against Women unconstaunt*, precisely in the place where we should expect to find it; also Chaucer's *Proverbs*, immediately followed by the wholly unconnected stanzas discussed above; p. xli, l. 1. At fol. 20, back, are six stanzas of Chaucer's *A. B. C.*

Harl. (MS. Harl. 7333.) This is a fine folio MS., and contains numerous pieces. At fol. 37, recto, begins a copy of the Canterbury Tales, with a short prose Proem by Shirley; this page has been reproduced in facsimile for the Chaucer Society. At fol. 129, back, begins the *Parliament of Foules*, at the end of which is the stanza which appears as poem no. 41 in Stowe's edition (see p. xxi). Then follow the *Broche of Thebes*, i. e. the *Complaint of Mars*, and *Anelida*. It also contains some of the *Gesta Romanorum* and of Hoccleve's *De Regimine Principum*. But the most remarkable thing in this MS. is the occurrence, at fol. 136, of a poem hitherto (as I believe) unprinted, yet obviously (in my opinion) written by Chaucer; see no. XXII. in the present volume. Other copies occur in F. and B.

Sh. (MS. Harl. 78; one of Shirley's MSS.). At fol. 80 begins the *Complaint to Pity*; on fol. 82 the last stanza of this poem is immediately followed by the poem here printed as no. XXI; the only mark of separation is a star-like mark placed upon the line which is drawn to separate one stanza from another. At the end of fol. 83, back, the last line of the poem occurs at the

bottom of the page, and fol. 84 is gone. Hence we cannot tell whether the poem really ended there, or whether there was once some more of it. [There were 10 lines more; see p. 217.]

MS. Harl. 372. This MS. contains many poems by Lydgate. Also a copy of *Anelida*; followed by *La Belle Dame sans mercy*, 'translated out of Frenche by Sir Richard Ros,' &c.

MS. Lansdowne 699. This MS. contains numerous poems by Lydgate, such as *Guy of Warwick*, the *Dance of Macabre*, the *Horse, Sheep, and Goose*, &c.; and copies of Chaucer's *Fortune* and *Truth*.

I. A. B. C.

This piece was first printed in Speght's edition of 1602, with this title: 'Chaucer's A. B. C. called *La Priere de Nostre Dame*: made, as some say, at the request of Blanch, Duchesse of Lancaster, as a praier for her priuat vse, being a woman in her religion very deuout.' This is probably a mere guess, founded on the fact that Chaucer wrote the Book of the Duchess. It cannot be literally true, because it is not strictly 'made,' or composed, but only translated. Still, it is just possible that it was *translated* for her pleasure (rather than use); and if so, must have been written between 1359 and 1369. A probable date is about 1366. In any case, it may well stand first in chronological order, being a translation just of that unambitious character which requires no great experience. Indeed, the translation shews one mark of want of skill; each stanza begins by following the original for a line or two, after which the stanza is completed rather according to the requirements of rime than with an endeavour to render the original at all closely. There are no less than thirteen MS. copies of it; and its genuineness is attested both by Lydgate and Shirley[1]. The latter marks it with Chaucer's name in the Sion College MS. Lydgate's testimony is curious, and requires a few words of explanation.

Guillaume De Deguileville, a Cistercian monk in the royal abbey of Chalis[2], in the year 1330 or 1331[3], wrote a long poem entitled *Pèlerinage de la Vie humaine*. Of this there are two

[1] It is also twice attributed to Chaucer in MS. P.

[2] I follow the account in Morley's *English Writers*, 1867, ii. 204; the name is there given as de Guilevile; but M. Paul Meyer writes De Deguileville.

[3] Morley says 1330; a note in the Camb. MS. Ff. 6. 30 says 1331.

extant English translations, one in prose and one in verse, the latter being attributed to Lydgate. Of the prose translation [1], four copies exist, viz. in the MSS. which I call C., Gl., Jo., and L. In all of these, Chaucer's A. B. C. is inserted, in order to give a verse rendering of a similar prayer in verse in the original. Of Lydgate's verse translation there is a copy in MS. Cotton, Vitell. C. xiii. (see foll. 255, 256); and when he comes to the place where the verse prayer occurs in his original, he says that, instead of translating the prayer himself, he will quote Chaucer's translation, observing—

'My mayster Chaucer, in hys tyme.
Affter the Frenchs he dyde yt ryme.'

Curiously enough, he does not do so; a blank space was left in the MS. for the scribe to copy it out, but it was never filled in [2]. However, it places the genuineness of the poem beyond doubt; and the internal evidence confirms it; though it was probably, as was said, quite an early work.

In order to illustrate the poem fully, it is necessary to give the French original, which I copy from the print of it in Furnivall's *One-text Print of Chaucer's Minor Poems*, Part I. p. 84.

From Guillaume De Deguileville's *Pèlerinage de l'Ame*, Part I, *Le Pèlerinage de la Vie humaine.* Edited from the MS. 1645, Fonds Français, in the National Library, Paris (A), and collated with the MSS. 1649 (B), 376 (C), and 377 (D), in the same collection, by Paul Meyer [3]:—

'A toy du monde le refui,
Vierge glorieuse, m'en fui
Tout confus, ne puis miex faire;
A toy me tien a toy m'apuy.
Relieve moy, abatu suy:
Vaincu m'a mon aversaire.
Puis qu'en toy ont tous repaire
Bien me doy vers toy retraire
Avant que j'aie plus d'annuy.

[1] Edited by Mr. W. Aldis Wright for the Roxburghe Club in 1869; see p. 164 of that edition.

[2] See Furnivall's Trial Forewords, pp. 13–15, and p. 100, for further information.

[3] I omit the collations; the reader only wants a good text.

N'est pas [illegible] necessaire
A moy, se tu, debonnaire,
Ne me sequeurs comme à autrui.

'Bien voy que par [illegible]
Sera mes cuers desconfortes,
Quer tu es de salu porte.
Se je me suis mal tresportez
Par .vij. larrons, pechies mortez,
Et erre par voie torte,
Esperance me conforte
Qui à toy hui me raporte
A ce que soie deportez.
Ma povre arme je t'aporte:
Sauve la: ne vaut que morte;
En li sont tous biens avortez.

'Contre moy font une accion
Ma vergoigne et confusion,
Que devant toy ne doy venir
Pour ma très grant transgression.
Rayson et desperacion
Contre moy veulent maintenir;
Mès pour ce que veil plait fenir,
Devant toy les fès convenir
En faisant replicacion.
C'est que je di appartenir
A toy du tout et convenir
Pitié et miseracion.

'Dame es de misericorde
Par qui Diex bien se recorde
A sa gent estre racordé.
Par toy vint pes et concorde,
Et fu pour oster discorde
L'arc de justice descordé;
Et pour ce me mi acordé,
Toi mercier et [illegible]
Pour ce que [illegible] la [illegible]
Quar, ainsi com j'ay [illegible]
[illegible] sur l'arc [illegible]
[illegible] [illegible] ma [illegible]

'En toy [illegible]
Quant [illegible]
[illegible]

Du bien qui ou ciel fu creü
As ravivé et repeü
M'ame qui estoit occise.
Las! mès quant la grant assise
Sera, se n'y es assise
Pour moy mal y seray veü.
De bien n'ay nulle reprise.
Las m'en clain quant bien m'avise,
Souvent en doy dire heü!

'Fuiant m'en viens a ta tente
Moy muciez pour la tormente
Qui ou monde me tempeste.
Pour mon pechié ne t'absente,
A moy garder met t'entente,
A mon besoing soiez preste.
Se lonc temps j'ay esté beste
A ce, Vierge, je m'arreste
Que de ta grace me sente.
Si te fais aussi requeste
Que ta pitié nu me veste,
Car je n'ay nulle autre rente.

'Glorieuse vierge mere
Qui a nul onques amere
Ne fus en terre ne en mer,
Ta douceur ores m'apere
Et ne sueffres que mon pere
De devant li me jecte puer.
Se devant li tout vuit j'apper,
Et par moy ne puis eschapper
Que ma faute ne compere.
Tu devant li pour moy te per
En li moustrant que, s'a li per
Ne sui, si est il mon frere.

'Homme voult par sa plaisance
Devenir, pour aliance
Avoir a humain lignage.
Avec li crut dès enfance
Pitié dont j'ai esperance
Avoir eu en mon usage.
Elle fu mise a forage
Quant au cuer lui vint mesage
Du cruel fer de la lance.
Ne puet estre, se sui sage,

Que je n'en aie avantage,
Se tu veus et abondance.

'Ie ne truis par nulle voie
Ou mon salut si bien voie
Com, après Dieu, en toy le voy;
Quar quant aucun se desvoie,
A ce que tost se ravoie,
De ta pitié li fais convoy.
Tu li fès lessier son desroy
Et li refaiz sa pais au roy,
Et remez en droite voie.
Moult est donc cil en bon arroy,
En bon atour, en bon conroy
Que ta grace si conroie.

'Kalendier sont enluminé
Et autre livre enteriné
Quant ton non les enlumine.
A tout meschief ont resiné
Ceus qui se sont acheminé
A toy pour leur medicine.
A moy donc, virge, t'encline,
Car a toy je m'achemine
Pour estre bien mediciné;
Ne sueffre que de gaïnne
Isse justice devine
Par quoy je soye exterminé.

'La douceur de toy pourtraire
Je ne puis, a qui retraire
Doit ton filz de ton sanc estrait;
Pour ce a toy m'ay volu traire
Afin que contre moy traire
Ne le sueuffres nul cruel trait.
Je recongnois bien mon mesfait
Et qu'au colier j'ai souvent trait
Dont l'en me devroit detraire;
Mez se tu veus tu as l'entrait
Par quoy tantost sera retrait
Le mehain qui m'est contraire.

'Moyses vit en figure
Que tu, vierge nete et pure,
Jesu le filz Dieu conceüs:
Un bysson contre nature
Vit qui ardoit sans arsure.

C'es tu, n'en suis point deceüs,
Dex est li seus qu'en toy eüs;
Et tu, buisson des recreüz
Es, pour tremper leur ardure.
A ce veoir, vierge, veüs
Soie par toy et receüs,
Oste chaussement d'ordure.

'Noble princesse du monde
Qui n'as ne per ne seconde
En royaume n'en enpire,
De toy vient, de toy redonde
Tout le bien qui nous abonde,
N'avons autre tirelire.
En toy tout povre homme espire
Et de toy son salu tire,
Et en toy seule se fonde.
Ne puet nul penser ne dire,
Nul pourtraire ne escrire
Ta bonté comme est parfonde.

'O Lumiere des non voians
Et vrai repos des recreans
Et de tout bien tresoriere,
A toy sont toutez gens beans
Qui en la foy sont bien creans
Et en toy ont foy entiere;
A nul onques ne fus fiere,
Ains toy dels chamberiere
Quant en toy vint li grans geans.
Or es de Dieu chanceliere
Et de graces aumosniere
Et confort a tous recreans.

'Pris m'est volenté d'enquerre
Pour savoir que Diex vint querre
Quant en toy se vint enserrer;
En toy devint vers de terre;
Ne cuit pas que fust pour guerre
Ne pour moy jus aterrer.
Vierge, se ne me sens errer,
D'armes ne me faut point ferrer
Fors sans plus de li requerre.
Quant pour moy se vint enterrer,
Se il ne se veut desterrer
Encor puis s'amour acquerre.

‘Quant pourpensé après me sui
Qu'ay offendu et toy et lui,
Et qu'a mal est m'ame duite,
Que, fors pechié, en moi n'estui,
Et que mal hyer et pis m'est hui,
Tost après si me ranvite,
Vierge douce, se pren fuite,
Se je fui a la poursuite,
Ou fuiray, qu'a mon refui?
S'a nul bien je ne m'affruite
Et mas sui avant que luite,
Plus grief encore en est l'anuy.

‘Reprens moy, mere, et chastie
Quar mon pere n'ose mie
Attendre a mon chastiement.
Son chastoy si fiert a hie;
Rien n'ataint que tout n'esmie
Quant il veut prendre vengement.
Mere, bien doi tel batement
Douter, quar en empirement
A tous jours esté ma vie.
A toy dont soit le jugement,
Car de pitié as l'oingnement,
Mès que merci l'en te prie.

‘Sans toy nul bien ne foysonne
Et sans toy Diex riens ne donne,
Quar de tout t'a fet maistresse.
Quant tu veus trestout pardonne;
Et par toy est mise bonne
A justice la mairesse;
N'est royne ne princesse
Pour qui nul ainsi se cesse
Et de droit se dessaisonne.
Du monde es gouverneresse,
Et du ciel ordeneresse;
Sans reson n'as pas couronne.

‘Temple saint ou Dieu habite
Dont privé sont li herite
Et a tous jours desherité,
A toy vieng, de toy me herite,
Reçoif moy par ta merite
Quar de toy n'ay point hesité.
Et se je me sui herité

Des espines d'iniquité
Pour quoy terre fu maudite,
Las m'en clain en verité,
Car a ce fait m'a excité
L'ame qui n'en est pas quite.

'Vierge de noble et haut atour,
Qui au chastel et a la tour
De paradis nous atournes,
Atourne moy ens et entour
De tel atour que au retour
De ta grace me retournes,
Se vil sui, si me raournes.
A toy vieng, ne te destournes,
Quer au besoing es mon destour.
Sequeur moy, point ne sejournes,
Ou tu a la court m'ajournes,
Ou ta pitié fait son sejour.

'Xp̄c[1] ton filz, qui descendi
En terre et en la crois pendi,
Ot pour moy le costé fendu.
Sa grant rigour il destendi
Quant pour moy l'esperit rendi,
Son corps pendant et estendu;
Pour moy son sanc fu espandu.
Se ceci j'ai bien entendu
A mon salut bien entendi,
Et pour ce, se l'ay offendu
Et il ne le m'a pas rendu,
Merci t'en rens, graces l'en di.

'Ysaac le prefigura
Qui de sa mort rien ne cura
En obeïsant au pere.
Comme .j. aignel tout endura;
En endurant tout espura
Par crueuse mort amere.
O très douce vierge mere,
Par ce fait fai que se pere
Par plour l'ame qui cuer dur a;
Fai que grace si m'apere;
Et n'en soiez pas avere
Quar largement la mesura.

[1] Xp̄c is the contraction for *Christus*; see p. 228.

'Zacharie de mon somme
Me exite, et si me somme
D'en toy ma merci atendre;
Fontaine patent te nomme
Pour laver pecheür homme:
C'est leçon bonne a aprendre.
Se tu donc as le cuer tendre
Et m'offense n'est pas mendre
De cil qui menga la pomme,
Moy laver veillez entendre,
Moy garder et moy deffendre,
Que justice ne m'asomme.

'Ethiques[1] s'avoie leü,
Tout recordé et tout sceü,
Et après riens n'en ouvrasse
Du tout seroie deceü.
Aussi con cil qui est cheü,
En sa rois et en sa nasse.
Vierge, m'ame je claim lasse,
Quar en toy priant se lasse
Et si ne fait point son deü.
Pou vault chose que je amasse;
Ma priere n'est que quasse
S'a bien je ne sui esmeü.

'Contre[2] moy doubt que ne prie
Ou que en vain merci ne crie.
Je te promet amandement;
Et pour ce que je ne nie
Ma promesse, je t'en lie
L'ame de moy en gaigement;
Puis si te pri finablement
Que quant sera mon finement
Tu ne me defailles mie:
Pour moy soies au jugement
Afin que hereditablement
J'aie pardurable vie. AMEN.'

It will be observed that Chaucer did not translate the last two stanzas.

MS. C. affords, on the whole, the best text, and is therefore

[1] The initial *E* stands for *et*.

[2] The initial *C* stands for *cetera*. It was usual to place *&c.* (=*et cetera*) at the end of the alphabet.

followed, all variations from it being duly noted in the foot-notes, except (occasionally) when *i* is put for *y*, or *y* for *i*. The scribes are very capricious in the use of these letters, using them indifferently; but it is best to use *i* when the vowel is short (as a general rule), and *y* when it is long. Thus, *it is* is better than *yt ys*, and *wyse* than *wise*, in order to shew that the vowel is long in the latter case. I also use *y* at the end of a word, as usual; as in *lady*, *my*. When the spelling of the MS. is thus slightly amended, it gives a fair text, which can easily be read with the old and true pronunciation. See my edition of the Man of Law's Tale, pref. p. ix.

II. THE COMPLEYNT UNTO PITE.

The word *compleynt* answers to the O. F. *complaint*, sb. masc., as distinguished from O. F. *complainte*, sb. fem., and was the technical name, as it were, for a love-poem of a mournful tone, usually addressed to the unpitying loved one. See Godefroy's Old French Dictionary[1]. Dr. Furnivall's account of this poem begins as follows: 'In seventeen 7-line stanzas: 1 of Proem, 7 of Story, and 9 of Complaint, arranged in three Terns [sets of three] of stanzas; first printed by Thynne in 1532 ... The poem looks not easy to construe; but it is clearly a Complaint *to* Pity, as 5 MSS. read, and not *of* Pity, as Shirley reads in MS. Harl. 78. This Pity once lived in the heart of the loved-one of the poet ... But in his mistress's heart dwells also Pity's rival, Cruelty; and when the poet, after waiting many years[2], seeks to declare his love, even before he can do so, he finds that Pity for him is dead in his mistress's heart, Cruelty has prevailed, and deprived him of her.' His theory is, that this poem is Chaucer's earliest original work, and relates to his own feelings of hopeless love; also, that Chaucer was not married till 1374, when he married his namesake Philippa Chaucer[3]. If this be so, a probable conjectural date for this poem is about 1367. I have remarked, in a note to l. 14 (p. 230), that the allegory of the poem is somewhat confused;

[1] Chaucer speaks of writing *compleintes*; Cant. Ta. 11260.

[2] Cf. 'this eight yere'; *Book of the Duchesse* 37.

[3] 'Philippa Chaucer was a lady of the bedchamber, and therefore married, in 1366'; N. and Q. 7 S. v. 289.

..nd this implies a certain want of skill and clearness which makes the supposition of its being an early work the more probable[1]. It is extremely difficult to determine to what extent the sentiments are artificial. If a French poem of a similar character should one day be found, it would not be very surprising. Meanwhile, it is worth observing that the notion of personifying *Pity* is taken from Chaucer's favorite author Statius; see the *Thebaid*, bk. xi. 458–496, and compare the context, ll. 1–457. It is this which enables us to explain the word *Herenus* in l. 92, which is an error for *Herines*, the form used by Chaucer to denote the *Erinnyes* or Furies[2]. The *Erinnyes* are mentioned in Statius, *Theb.* xi. 345 (cf. ll. 58. 60, 383); and Statius leads up to the point of the story where it is an even chance whether there will be peace or war. The Furies urge on the combatants to war; and at this crisis, the only power who can overrule them is *Pietas*, personified by Statius for this express purpose (ll. 458, 465, 466). The struggle between Pity and Cruelty in Chaucer's poem is parallel to the struggle between Pietas and the fury Tisiphone as told in Statius. Pity is called *Herines quene*, or queen of the Furies, because she alone is supposed to be able to control them. See my notes to ll. 57, 64, and 92 (pp. 231, 232).

The poem is extant in nine MSS. It is attributed to Chaucer by Shirley (see p. 229), and the internal evidence confirms this. There is a fairly good copy in MS. F, on which my edition of it is based. There is, further, an excellent *critical edition* of this poem by Prof. Ten Brink, in *Essays on Chaucer*, Part II, p. 170 (Chaucer Soc.); this I carefully consulted after making my own copy, and I found that the differences were very slight.

III. The Book of the Duchesse.

Here we are on firm ground. The genuineness of this poem has never been doubted. It is agreed that the word *Whyte* in l. 948, which is given as the name of the lady lately dead, is a translation of *Blanche*, and that the reference is to the wife of the

[1] But Ten Brink (*Sprache und Verskunst*, p. 174) dates it about 1370–1372.

[2] 'O ye *Herines*, nightes doughters thre'; *Troilus*, last stanza of invocation in bk. iv.

Duke of Lancaster (John of Gaunt), who died Sept. 12, 1369, at the age of twenty-nine, her husband being then of the same age. As the poem would naturally be written soon after this event, the date must be near the end of 1369. In fact, John of Gaunt married again in 1372, whereas he is represented in the poem as being inconsolable. Chaucer's own testimony, in the Legend of Good Women, l. 418, is that he made 'the deeth of Blaunche the Duchesse'; and again, in the Introduction to the Man of Law's Prologue, l. 57, that 'In youthe he made of Ceys and Alcioun.' In 1369, Chaucer was already twenty-nine years of age (taking the year of his birth to be 1340, not 1328), which is rather past the period of youth; and the fact that he thus mentions 'Ceys and Alcioun' as if it were the name of an independent poem, renders it almost certain that such was once the case. He clearly thought it too good to be lost, and so took the opportunity of inserting it in a more ambitious effort. The original 'Ceys and Alcioun' evidently ended at l. 220; where it began, we cannot say, for the poem was doubtless revised and somewhat altered. Ll. 215, 216 hint that a part of it was suppressed. The two subjects were easily connected, the sorrow of Alcyone for the sudden and unexpected loss of her husband being the counterpart of the sorrow of the duke for the loss of his wife. The poem of 'Ceys and Alcioun' shews Chaucer under the influence of Ovid, just as part of his Complaint to Pity was suggested by Statius; but in the later part of the poem of the Book of the Duchesse we see him strongly influenced by French authors, chiefly Guillaume de Machault and the authors of Le Roman de la Rose. His familiarity with the latter poem (as pointed out in the notes) is such as to prove that he had already been previously employed in making his translation of that extremely lengthy work, and possibly quotes lines from his own translation [1].

The relationship between the MSS. and Thynne's edition has been investigated by Koch, in *Anglia*, vol. iv. Anzeiger, p. 95, and by Max Lange, in his excellent dissertation entitled *Untersuchungen über Chaucer's Boke of the Duchesse*, Halle,

[1] Most of the passages which he quotes are not extant in the English version of the Romaunt. Where we can institute a comparison between that version and the Book of the Duchess, the passages are differently worded. Cf. B. Duch. 420, with R. Rose, 1393.

1883. They both agree in representing the scheme of relationship so as to give the following result:

α —— { β —— Thynne.
{ γ —— { Tanner MS.
{ δ —— { Fairfax MS.
{ Bodley MS.

Here α represents the lost original MS., and β and γ are lost MSS. derived from it. Thynne follows β; whilst γ is followed by the Tanner MS. and a lost MS. δ. The Fairfax and Bodley MSS., which are much alike, are copies of δ. The MS. γ had lost a leaf, containing ll. 31–96; hence the same omission occurs in the three MSS. derived from it. However, a much later hand has filled in the gap in MS. F, though it remains blank in the other two MSS. On the whole, the authorities for this poem are not very good; I have, in general, followed MS. F, but have carefully amended it where the other copies seemed to give a better result. Lange gives a useful set of 'Konjecturen,' many of which I have adopted.

IV. The Compleynt of Mars.

Lydgate tells us that this poem is Chaucer's, referring to it as containing the story of 'the broche which that Vulcanus At Thebes wrought,' &c. Internal evidence clearly shews that it was written by the author of the *Treatise on the Astrolabie*. In MS. Harl. 7333, Shirley gives it the title 'The broche of Thebes, as of the love of Mars and Venus.' Bale oddly refers to this poem as *De Vulcani veru*, but *broche* is here an ornament, not a spit. With the exception of two lines and a half (ll. 13–15), the whole poem is supposed to be sung by a bird, and upon St. Valentine's day. It begins in the ordinary 7-line stanza, rimed *ababbcc*; but the Complaint itself is in 9-line stanzas, rimed *aabaabbcc*.

At the end of the copy of this poem in MS. T, Shirley appends the following note:—'Thus eondethe here this complaint, whiche some men sayne was made by [i. e. with respect to] my lady of York, doughter to the kyng of Spaygne, and my lord huntingdon, some tyme Duc of Excestre.' This tradition may be correct, but the intrigue between them was discreditable enough, and would have been better passed over in

silence than celebrated in a poem, in which Mars and Venus fitly represent them. In the heading to the poem in the same MS., Shirley tells us further, that it was written to please John of Gaunt. The heading is:—'Loo, yee louers, gladethe and comfortethe you of thallyance etrayted[1] bytwene the hardy and furyous Mars the god of armes and Venus the double [i.e. fickle] goddesse of loue; made by Geffrey Chaucier, at the comandement of the renommed and excellent Prynce my lord the Duc Iohn of Lancastre.' The lady was John of Gaunt's sister-in-law. John of Gaunt married, as his second wife, in 1372, Constance, elder daughter of Pedro, king of Castile; whilst his brother Edmund, afterwards duke of York, married Isabel, her sister. In Dugdale's Baronage, ii. 154, we read that this Isabel, 'having been somewhat wanton in her younger years, at length became a hearty penitent; and departing this life in 1394, was buried in the Friers Preachers at Langele,' i.e. King's Langley in Hertfordshire; cf. Chauncy's *Hertfordshire*, p. 455; Camden's *Anglica*, p. 350. It is highly probable that Chaucer addressed his Envoy to the Complaint of Venus to the same lady, as he calls her 'Princess'; see p. 209, l. 73, and the Notes to that Poem.

Mars is, accordingly, intended to represent John Holande, half-brother to Richard II, Earl of Huntingdon, and afterwards Duke of Exeter. He actually married John of Gaunt's daughter Elizabeth, whose mother was the Blaunche celebrated in the Book of the Duchess.

If this tradition be true, the date of the poem must be not very many years after 1372, when the Princess Isabel came to England. We may date it, conjecturally, about 1374. See further in Furnivall's *Trial Forewords*, pp. 78-90.

The poem is remarkable for its astronomical allusions, which are fully explained in the notes. The st[illegible] of Mars and Venus was doubtless take[illegible] Ovid, [illegible] 170-189. The story of the bro[illegible] 765, &c.; see note to l. 245, [illegible]

I shall here[illegible] ows some light on Ch[illegible] ooch of Th[illegible]

1382, left, amongst other legacies, 'to the Duke of Lancaster, a *Tablet of Jasper which the King of Armonie gave her*'; see Furnivall's *Trial Forewords*, p. 82. Here *Armonie* means, of course, Armenia; but it is also suggestive of *Harmonia*, the name of the first owner of the brooch of Thebes. It seems just possible that the brooch of Thebes was intended to refer to this tablet of jasper, which was doubtless of considerable value and may have been talked about as being a curiosity.

V. The Parlement of Foules.

This poem is undoubtedly genuine; both Chaucer and Lydgate mention it. It is remarkable as being the first of the Minor Poems which exhibits the influence upon Chaucer of Italian literature, and was therefore probably written somewhat later than the Complaint of Mars. It is also the first of the Minor Poems in which touches of true humour occur; see ll. 498–500, 508, 514–6, 563–575, 589–616. Dr. Furnivall (*Trial Forewords*, p. 53) notes that the MSS. fall into two principal groups; in the first he places Gg., Trin., Cx., Harl., O., the former part of Ff., (part of) Ar., and the fragments in Hh. and Laud 416; in the second he places F., Tn., D., and the latter part of Ff. Lt. also belongs to the second group. See further in *Anglia*, vol. iv. Anzeiger, p. 97. The whole poem, except the Roundel in ll. 680–692, is in Chaucer's favourite 7-line stanza, often called the ballad-stanza, or simply *balade* in the MSS.

The poem itself may be roughly divided into four parts. The first part, ll. 1–84, is mainly occupied with an epitome of the general contents of Cicero's Somnium Scipionis. The second part, ll. 85–175, shews several instances of the influence of Dante. The third part, ll. 176–294, is almost wholly translated or imitated from Boccaccio's Teseide. And the fourth part, ll. 295 to the end, is occupied with the real subject of the poem, the main idea being taken, as Chaucer himself tells us, from Alanus de Insulis. The passages relating to the *Somnium Scipionis* are pointed out in the notes; and so are the references to Dante. The history of the third and fourth parts requires further

already seen that Chaucer himself tells us, in the end, that he made—'al the love of Palamon and

Arcite Of Thebes, thogh the story ys knowen lyte[1].' Now, in the note on *Anelida and Arcite*, p. 310, it is explained how this story of Palamon and Arcite was necessarily translated, more or less closely, from Boccaccio's Teseide, and was doubtless written in the 7-line stanza; also that fragments of it are preserved to us (1) in sixteen stanzas of the Parliament of Foules, (2) in the first ten stanzas of Anelida, and (3) in three stanzas of Troilus. At a later period, the whole poem was re-written in a different metre, and now forms the Knightes Tale. The sixteen stanzas here referred to begin at l. 183 (the previous stanza being also imitated from a different part of the *Teseide*, bk. xi. st. 24), and end at l. 294. Chaucer has somewhat altered the order; see note to l. 183, on p. 293. I here quote, from Furnivall's *Trial Forewords*, pp. 60-66, a translation by Mr. W. M. Rossetti, of Boccaccio's *Teseide*, bk. vii. stanzas 51-66. This passage can be compared with Chaucer's imitation of it at the reader's leisure.

Tes. vii. stanzas 51-60; cf. *Parl. Foules*, ll. 183-259.

'With whom[2] going forward, she[2] saw that [i.e. Mount Cithaeron]
In every view suave and charming;
In guise of a garden bosky and beautiful,
And greenest, full of plants,
Of fresh grass, and every new flower;
And therein rose fountains living and clear;
And, among the other plants it abounded in,
Myrtle seemed to her more than other.

'Here she heard amid the branches sweetly — P. F. 190.
Birds singing of almost all kinds:
Upon which [branches] also in like wise
She saw them with delight making their nests.
Next among the fresh shadows quickly
She saw rabbits go hither and thither,
And timid deer and fawns,
And many other dearest little beasts.

'In like wise here every instrument — P. F. 197.
She seemed to hear, and delightful chaunt:

[1] This does not mean that *Chaucer's* version of the story was 'litle known,' but that *Boccaccio* speaks of the story as being little known—'che Latino autor non par ne dica'; see note to Anelida, l. 8, p. 311.

[2] *Whom* refers to *Vaghezza*, i. e. Grace, Allurement; *she* is the prayer of Palemo, personified.

Wherefore passing with pace not slow,
And looking about, somewhat within herself suspended
At the lofty place and beautiful adornment,
She saw it replete in almost every corner
With spiritlings which, flying here and there,
Went to their bourne. Which she looking at,

'Among the bushes beside a fountain P. F. 211.
Saw Cupid forging arrows—
He having the bow set down by his feet;
Which [arrows when] selected his daughter Voluptas
Tempered in the waves. And settled down
With them was Ease [*Ozio*, Otium]; whom she saw
That he, with Memory, steeled his darts
With the steel that she [Voluptas] first tempered.

'And then she saw in that pass Grace [*Leggiadria*], P. F. 218.
With Adorning [*Adornezza*] and Affability,
And the wholly estrayed Courtesy;
And she saw the Arts that have power
To make others perforce do folly,
In their aspect much disfigured.
The Vain Delight of our form
She saw standing alone with Gentilesse.

'Then she saw Beauty pass her by, P. F. 225.
Without any ornament, gazing on herself;
And with her she saw Attraction [*Piacevolezza*] go,—
She [the prayer] commending to herself both one and other.
With them she saw standing Youth,
Lively and adorned, making great feast:
And on the other side she saw madcap Audacity
Going along with Glozings and Pimps.

'In mid the place, on lofty columns, P. F. 232.
She saw a temple of copper; round which
She saw youths dancing and women—
This one of them beautiful, and that one in fine raiment,
Ungirdled, barefoot, only in their hair and gowns,
Who spent the day in this alone.
Then over the temple she saw doves hover
And settle and coo.

'And near to the entry of the temple P. F. 239.
She saw that there sat quietly
My lady Peace, who a curtain
Moved lightly before the door.

Next her, very subdued in aspect,
Sat Patience discreetly,
Pallid in look; and on all sides
Around her she saw artful Promises.

'Then, entering the temple, of Sighs P. F. 246.
She felt there an earthquake, which whirled
All fiery with hot desires.
This lit up all the altars
With new flames born of pangs;
Each of which dripped with tears
Produced by a woman cruel and fell
Whom she there saw, called Jealousy.

'And in that [temple] she saw Priapus hold P. F. 253.
The highest place—in habit just such as
Whoever would at night see him
Could [do] when, braying, the animal
Dullest of all awoke Vesta, who to his mind
Was not a little—towards whom he in like guise
Went: and likewise throughout the great temple
She saw many garlands of diverse flowers.'

Tes. vii. 61, 62; cf. *P. F.* 281–294.

'Here many bows of the Chorus of Diana P. F. 281.
She saw hung up and broken; among which was
That of Callisto, become the Arctic
Bear. The apples were there of haughty
Atalanta, who was sovereign in racing;
And also the arms of that other proud one
Who brought forth Parthenopaeus,
Grandson to the Calydonian King Oeneus.

'She saw there histories painted all about; P. F. 288.
Among which with finer work
Of the spouse of Ninus she there
Saw all the doings distinguished; and at foot of the mulberry-tree
Pyramus and Thisbe, and the mulberries already distained;
And she saw among these the great Hercules
In the lap of Iole, and woeful Biblis
Going piteous, soliciting Caunus.'

Tes. vii. 63–66; cf. *P. F.* 260–280.

'But, as she saw not Venus, it was told her P. F. 260.
(Nor knew she by whom)—"In secreter
Part of the temple stays she delighting.

If thou wantest her, through that door quietly
Enter." Wherefore she, without further demur,
Meek of manner as she was,
Approached thither to enter within,
And do the embassy to her committed.

'But there she, at her first coming, P. F. 261.
Found Riches guarding the portal—
Who seemed to her much to be reverenced:
And, being by her allowed to enter there,
The place was dark to her at first going.
But afterwards, by staying, a little light
She gained there; and saw her lying naked
On a great bed very fair to see.

'But she had hair of gold, and shining P. F. 267.
Round her head without any tress.
Her face was such that most people
Have in comparison no beauty at all.
The arms, breast, and outstanding apples,
Were all seen; and every other part with a
Texture so thin was covered
That it shewed forth almost as [if] naked.

'The neck was fragrant with full a thousand odours. P. F. 274.
At one of her sides Bacchus was seated,
At the other Ceres with her savours.
And she in her hands held the apple,
Delighting herself, which, to her sisters
Preferred, she won in the Idean vale.
And, having seen all this, she [the prayer] made her request,
Which was conceded without denial.'

At l. 298 we are introduced to a queen, who in l. 303 is said to be the noble goddess Nature. The general idea is taken from Aleyn's *Pleynt of Kynde* (l. 3161, i. e. from the *Planctus Naturae* of Alanus de Insulis; see note to l. 298, on p. 297. I here quote the most essential passage from the Anglo-Latin Satirical Poets, ed. T. Wright, ii. 437. It describes the garment worn by the goddess Nature, on which various birds were represented. The phrase *animalium concilium* probably suggested the name given by Chaucer to our poem.

'Haec autem [vestis] nimis subtilizata, subterfugiens oculorum indaginem, ad tantam materiae tenuitatem advenerat, ut ejus aerisque eandem crederes esse naturam, in qua, prout oculis pictura imaginabatur, *animalium* celebratur *concilium*. Illic *aquila*, primo juvenem,

secundo senem, induens, tertio iterum reciprocata priorem, in Adonidem revertebatur a Nestore. Illic *ancipiter* (*sic*), civitatis praefectus aeriae, violenta tyrannide a subditis redditus exposcebat. Illic *milvus*, venatoris induens personam, venatione furtiva larvam gerebat ancipitris. Illic *falco* in *ardeam* bellum excitabat civile, non tamen aequali lance divisum. Non enim illud pugnae debet appellatione censeri, ubi tu pulsas, ego vapulo tantum. Illic *struthio*, vita seculari postposita, vitam solitariam agens, quasi heremita factus, desertarum solitudines incolebat. Illic *olor*, sui funeris praeco, mellitae citherizationis organo vitae prophetabat apocopam. Illic in *pavone* tantum pulcritudinis compluit Natura thesaurum, ut eam postea crederes mendicasse. Illic *phoenix*, in se mortuus, redivivus in alio, quodam Naturae miraculo, se sua morte a mortuis suscitabat. Illic *avis concordiae* (*ciconia*) prolem decimando Naturae persolvebat tributum. Illic *passeres* in atomum pygmeae humilitatis relegati degebant, *grus* ex opposito in giganteae quantitatis evadebat excessum.

'Illic *phasianus*, natalis insulae perpessus angustias, principum futurus deliciae, nostros evolabat in orbes. Illic *gallus*, tanquam vulgaris astrologus, suae vocis horologio horarum loquebatur discrimina. Illic *gallus silvestris*, privatioris galli deridens desidiam, peregre proficiscens, nemorales peragrabat provincias. Illic *bubo*, propheta miseriae, psalmodias funereae lamentationis praecinebat. Illic *noctua* tantae deformitatis sterquilinio sordescebat, ut in ejus formatione Naturam crederes fuisse somnolentam. Illic *cornix*, ventura prognosticans, nugatorio concitabatur garritu. Illic *pica*, dubio picturata colore, curam logices perennebat insomnem. Illic *monedula*, latrocinio laudabili reculas thesaurizans, innatae avaritiae argumenta monstrabat. Illic *columba*, dulci malo inebriata Diones, laborabat Cypridis in palaestra. Illic *corvus*, zelotypiae abhorrens dedecus, suos foetus non sua esse pignora fatebatur, usque dum comperto nigri argumento coloris, hoc quasi secum disputans comprobat. Illic *perdix* nunc aeriae potestatis insultus, nunc venatorum sophismata, nunc canum latratus propheticos abhorrebat. Illic *anas* cum *ansere*, sub eodem jure vivendi, hiemabat in patria fluviali. Iilic *turtur*, suo viduata consorte, amorem epilogare dedignans, in altero bigamiae refutabat solatia. Illic *psittacus* cum sui gutturis incude vocis monetam fabricabat humanae. Illic *coturnicem*, figurae draconis ignorantem fallaciam, imaginariae vocis decipiebant sophismata. Illic *picus*, propriae architectus domunculae, sui rostri dolabro clausulam fabricabat in ilice. Illic *curruca*, novercam exuens, materno pietatis ubere alienam cuculi prolem adoptabat in filium; quae tamen capitali praemiata stipendio, privignum agnoscens, filium ignorabat. Illic *hirundo*, a sua peregrinatione reversa, sub trabe nidi lutabat hospitium. Illic *philomena*, defloratione querelam reintegrans, harmoniaca tympanizans dulcedine, puritatis dedecus excusabat. Illic *alauda*, quasi nobilis citharista, non studii artificio, sed

Naturae magisterio, musicae praedocta scientiam, citharam praesentabat in ore .... Haec animalia, quamvis illic quasi allegorice viverent, ibi tamen esse videbantur ad litteram.'

As to the date of this poem, Ten Brink (*Studien*, p. 127) shews that it must have been written later than 1373; and further, that it was probably written earlier than Troilus, which seems to have been finished in 1383. It may therefore have been written in 1382, in which case it may very well refer to the betrothal of King Richard II. to Anne of Bohemia in 1381. Prof. Ward, in his Life of Chaucer, p. 86, says:—'Anne of Bohemia, daughter of the great Emperor Charles IV., and sister of King Wenceslas, had been successively betrothed to a Bavarian prince and to a Margrave of Meissen, before—after negotiations which, according to Froissart, lasted a year[1]—her hand was given to young King Richard II. of England. This sufficiently explains the general scope of the *Assembly of Fowls*, an allegorical poem [referring back to] St. Valentine's Day, 1381—eleven months or nearly a year after which date the marriage took place[2].'

I here note that Lydgate's *Flour of Curtesie* is a palpable imitation of the *Parliament of Foules*.

VI. MERCILES BEAUTE.

The unique copy of this poem is in MS. P[3]. It is the last poem in the MS., and is in excellent company, as it immediately follows several other of Chaucer's genuine poems. This is probably why Bp. Percy attributed it to Chaucer, who himself tells us that he wrote 'balades, *roundels*, virelayes.' It is significant that Mätzner, in his *Altenglische Sprachproben*, i. 347, chose this poem alone as a specimen of the Minor Poems. It is, in fact, most happily expressed, and the internal evidence places its authenticity beyond question. The three roundels express

[1] See l. 647. The royal tercel eagle is, then, Richard II.; and the formel eagle is Queen Anne; the other two tercel eagles were her other two suitors. See Froissart, bk. ii. c. 86.

[2] It is quite impossible that the poem can refer, as some say, to the marriage of John of Gaunt in 1359, or even to that of de Coucy in 1364; see Furnivall's Trial Forewords, p. 70. It is plainly much later than the Book of the Duchess, as the internal evidence incontestably shews.

[3] Todd gives the contents of this MS. in his Illustrations of Chaucer, p. 116.

three 'movements,' in the poet's usual manner; and his mastery of metre is shewn in the use of the same rime in *-en-e* in the first and third roundels, requiring no less than *ten* different words for the purpose; whilst in the second roundel the corresponding lines end in *-eyn-e*, producing much the same effect, if (as is probable) the old sounds of *e* and *ey* were not very different. We at once recognise the Chaucerian phrases *I do no fors* (see Cant. Ta. 6816, 7094), and *I counte him not a bene* (see Troil. v. 363).

Very characteristic is the use of the dissyllabic word *sen-e* (l. 10), which is an adjective, and means 'manifest,' from the A.S. *geséne* (*gesýne*), and not the past participle, which is *y-seyn*. Chaucer rimes it with *clen-e* (Prol. to C. T. 134), and with *gren-e* (Kn. Tale, 1440). The phrase *though he sterve for the peyne* (l. 23) reminds us of *for to deyen in the peyne* (Kn. Ta. 275).

But the most curious thing about this poem is the incidental testimony of Lydgate, in his Ballade in commendacion of our Ladie; see poem no. 26 above, discussed at p. xxvii. I here quote st. 22 in full, from ed. 1561, fol. 330:—

> 'Where might I loue euer better beset
> Then in this Lilie, likyng to beholde?
> That lace of loue, the bonde so well thou knit,
> That I maie see thee, or myne harte colde,
> And or I passe out of my daies olde,
> Tofore [thee] syngyng euermore vtterly—
> *Your iyen twoo woll slea me sodainly.*'

VII. ANELIDA AND ARCITE.

The genuineness of this poem is obvious enough, and is vouched for both by Lydgate and Shirley, as shewn above. It is discussed in the Notes, p. 310. I may add that Lydgate incidentally refers to it in his *Complaint of the Black Knight*, l. 379:—'Of Thebes eke the false Arcite.' Much later allusions are the following:—

> 'There was also Annelida the queene,
> Upon Arcite how sore she did complaine';
> *Assembly of Ladies*, l. 465.
>
> . . . . . 'and the weimenting
> Of her Annelida, true as turtle-dove
> To Arcite fals.'
> *Court of Love*, l. 233.

The first three stanzas are from Boccaccio's *Teseide*, as shewn in the Notes; so also are stanzas 8, 9, and 10. Stanzas 4–7 are partly from Statius. The origin of ll. 71–210 is at present unknown. It is difficult to date this poem, but it must be placed after 1373, because of its quotations from the *Teseide*, or rather from Chaucer's own *Palamon and Arcite*. The mention of 'the quene of Ermony' in l. 71 suggests that Chaucer's thoughts may have been turned towards Armenia by the curious fact that, in 1384, the King of Armenia came to England about Christmas time, stayed two months, and was hospitably entertained by King Richard at Eltham; see Fabyan's *Chronicles*, ed. Ellis, p. 532. At an earlier time, viz. in 1362, Walsingham says that some knights of Armenia appeared at a tournament in Smithfield. In the Transactions of the Cambridge Philological Society, May 13, 1886, there is a short paper by Prof. Cowell, from which we learn that Mr. Bradshaw believed the name of *Anelida* to be identical 'with Anáhita (Ἀναΐτις), the ancient goddess of Persia and Armenia... He supposed that Chaucer got the name *Anelida* from a misreading of the name *Anaetidem* or *Anaetida* in some Latin MS., the *t* being mistaken for *l*.' We must remember that *Creseide* represents a Greek *accusative* form Χρυσηΐδα, of which the gen. Χρυσηΐδος occurs in Homer, *Il.* i. 111; also that the curious Chaucerian form *Dalida* (for Dalilah) is probably due to association with Greek accusatives in *-ιδα*. The genitive *Anaetidos* occurs in Pliny, xxxiii. 4; in Holland's translation of Pliny, ii. 470, she appears as 'the goddesse *Diana* syrnamed *Anaitis*.' It may be as well to explain to those who are unaccustomed to MSS. of the fourteenth century, that it was then usual to write *e* in place of *ae* or *æ*, so that the name would usually be written, in the accusative case, *Anetida*. This suggests that *Anelida* should be spelt with but one *n*; and such is the practice of all the better MSS.

It remains to be added that one source of the part of the poem called the *Complaint* (ll. 211–350) is the poem printed in this volume as no. XXI., at p. 213. That poem is, in fact, a piece of exercise in metrical experiments, and exhibits specimens of the ten-line stanza, in which the main part of the *Complaint* is written. Chaucer seems to have elaborated this into a longer Complaint, with additional varieties in the metre, and then to have written the preceding story by way of introduction. The

line (xxi. 50) is repeated without alteration (vii. 237); another (xxi. 35) is only altered in the first and last words (vii. 222). Other resemblances are pointed out in the Notes.

It is also worth while to notice how the character of the speaking falcon in the second part of the Squire's Tale is precisely that of Anelida. The parallel lines are pointed out in the Notes.

VIII. CHAUCER'S WORDES UNTO ADAM.

This is evidently a genuine poem, written by the author of the translation of Boethius and of the story of Troilus.

IX. THE HOUS OF FAME.

It is needless to say that this poem is genuine, as Chaucer himself claims it twice over; once in his Prologue to the Legend of Good Women, l. 417, and again by the insertion in the poem itself of the name *Geffrey* (l. 729). The influence of Dante is here very marked; hence Lydgate refers to it by the name of 'Dante in English.' This influence is thoroughly discussed by Rambeau in *Englische Studien*, iii. 209, in an article which is far too important to be neglected. I can only say here that the author points out both general and particular likenesses between the two poems. In general, both are visions; both are in three books; in both the authors seek abstraction from surrounding troubles by venturing into the realm of imagination; as Dante is led by Vergil, so Chaucer is upborne by the eagle. Dante begins his third book, Il Paradiso, with an invocation to Apollo, and Chaucer likewise begins his third book with the same; moreover, Chaucer's invocation is little more than a translation of Dante's.

Among the particular resemblances, we may notice the method of commencing each division of the poem with an invocation[1]. Again, both poets mark the exact date of commencing their poems: Dante descended into the Inferno on Good Friday, 1300 (*Inf.* xxi. 112); Chaucer began his work on the 10th of December, the year being, probably, 1383 (note to l. 111).

[1] In Dante's Inferno, this invocation comes at the beginning of Canto II.; for Canto I. is a general introduction to the whole.

Chaucer sees the desert of Libya (l. 488), corresponding to similar waste spaces mentioned by Dante; see note to l. 482. Chaucer's eagle is also Dante's eagle; see note to l. 500. Chaucer gives an account of Phaeton (l. 942) and of Icarus (l. 920) much like those given by Dante (Inf. xvii. 107, 109); both accounts, however, may have been taken from Ovid [1]. Chaucer's account of the eagle's lecture to him (l. 729) is copied from Parad. i. 109–117. Chaucer's steep rock of ice (l. 1130) corresponds to Dante's steep rock (Purg. iii. 47). If Chaucer cannot describe all the beauty of the House of Fame (l. 1168), Dante is equally unable to describe Paradise (Par. i. 6). Chaucer copies from Dante his description of Statius, and follows his mistake in saying that he was born at Toulouse; see note to l. 1460. The description of the House of Rumour is also imitated from Dante; see note to l. 2034. Chaucer's error of making Marsyas a female arose from his not understanding the Italian form Marsia; see note to l. 1229.

These are but a few of the points discussed in Rambeau's remarkable article; it is impossible to give, in a summary, a just idea of the careful way in which the resemblances between these two great poets are pointed out. It is no longer possible to question Chaucer's knowledge of Italian, and it is useless to search for the original of this poem in Provençal literature, as Warton vaguely suggests that we should do. I can see no help to be obtained from a perusal of Petrarch's *Trionfo della Fama*, to which some refer us; it is quite clear that the general notion of a House of Fame was adopted from Ovid, Metam. xii. 39 63. The proof of this is seen in the care with which Chaucer works in all the details in that passage. He also keeps an eye on the celebrated description of Fame in Vergil, Aen. iv. 173–189; even to the unlucky rendering of *pernicibus alis* by 'partriches winges' (l. 1392).

By way of further assistance, I here quote the whole of Golding's translation of the above-mentioned passage from Ovid:—

[1] I do not feel sure that the resemblances quite prove that Chaucer followed Dante rather than Ovid. Thus, if Chaucer says *lat the reyne goon* (l. 951) where Dante says *abbandonò li freni* (Inf. xvii. 107), we have in Ovid *equi . . colla iugo eripiunt, abruptaque lora relinquunt* (Met. ii. 315). Still, Chaucer's words are closer to Dante than to the original.

'Amid the world tweene heauen and earth, and sea, there is a place,
Set from the bounds of each of them indifferently in space,
From whence is seene what-euer thing is practizde any-where,
Although the Realme be neere so farre: and roundly to the eare
Commes whatsoeuer spoken is; Fame hath his dwelling there,
Who in the top of all the house is lodged in a towre.
A thousand entries, glades, and holes are framed in this bowre.
There are no doores to shut. The doores stand open night and day.
The house is all of sounding brasse, and roreth euery way,
Reporting double euery word it heareth people say.
There is no rest within, there is no silence any-where.
Yet is there not a yelling out: but humming, as it were
The sound of surges being heard farre off, or like the sound
That at the end of thunderclaps long after doth redound
When *Ioue* doth make the clouds to crack. Within the courts is preace
Of common people, which to come and go do neuer ceace.
And millions both of troths and lies run gadding euery-where,
And wordes confuselie flie in heapes, of which some fill the eare
That heard not of them erst, and some cole-cariers part do play,
To spread abroade the things they heard, and euer by the way
The thing that was inuented growes much greater than before,
And euery one that gets it by the end addes somewhat more.
Light credit dwelleth there, there dwells rash error, there doth dwell
Vaine ioy: there dwelleth hartlesse feare, and brute that loues to tell
Uncertaine newes vpon report, whereof he doth not knowe
The author, and sedition who fresh rumors loues to sowe.
This Fame beholdeth what is done in heauen, on sea, and land,
And what is wrought in all the world he layes to vnderstand.'

Compare with this *H. F.*, ll. 711–724, 672–699, 1025–1041, 1951–1976, 2034–2077.

The chief imitations of Chaucer's poem are *The Palice of Honour*, by Gawain Douglas, *The Garland of Laurell*, by Skelton, and *The Temple of Fame*, by Pope. Pope's poem should not be compared with Chaucer's; it is very different in character, and is best appreciated by forgetting its origin.

The authorities for the text are few and poor. There are but three MSS., viz. F., B., and P. (the last being a fragment); and two early printed editions, viz. Cx. and Th. F. and B. form a first group, and P. and Cx. a second; Th. partly follows Cx., and partly F. I have been much assisted by an excellent dis-

sertation on The House of Fame by Hans Willert of Berlin, printed at Berlin in 1888. Since then, whilst engaged in writing this preface, I have received the edition of The House of Fame by the same author, with collation and notes, printed at Berlin in 1888. I am sorry it has reached me too late to help me, as it appears to be well and carefully done.

X. The Former Age.

First printed in 1866, in Morris's Chaucer, from a transcript made by Mr. Bradshaw, who pointed out its genuineness. It is ascribed to Chaucer in both MSS., and belongs, in fact, to his translation of Boethius, though probably written at a later date. In MS. I., the poem is headed:—'Chaucer vp-on this fyfte metur of the second book.' In MS. Hh., the colophon is: Finit Etas prima: Chaucers.' Dr. Koch thinks that the five poems here numbered X—XIV 'form a cyclus, as it were, being free transcriptions of different passages in Boethius' *Consolatio Philosophiae*.' There is, in fact, a probability that these were all written at about the same period, and that rather a late one, some years after the prose translation of Boethius had been completed; and a probable date for this completion is somewhere about 1380.

Both MSS. copies are from the same source, as both of them omit the same line, viz. l. 56; which I have had to supply by conjecture. Neither of the MSS. is well spelt, nor is either very satisfactory. The mistake in riming l. 47 with l. 43 instead of l. 45 may very well have been due to an oversight on the part of the poet himself. But the poem is a beautiful one, and admirably expressed; and its inclusion among the Minor Poems is a considerable gain.

Dr. Furnivall has printed the Latin text of Boethius, lib. ii. met. 5, from MS. I., as well as Chaucer's prose version of the same, for the sake of comparison with the text of the poem. The likeness hardly extends beyond the first four stanzas. I here transcribe, from Dr. Morris's edition, that part of the prose version which is parallel to the poem, omitting a few sentences which do not appear there at all:—

'Blysful was the first age of men. Thei helden hem apaied with the metes that the trewe erthes brouȝten furthe. Thei ne destroyede ne desceyvede not hem-self with outerage. They

weren wont lyȝtly to slaken her hunger at euene with acornes of okes. [*Stanza* 2.] Thei ne couthe nat medle [1] the ȝift of Bacus to the clere hony; that is to seyn, thei couthe make no piment of clarre. [*Stanza* 3.] ... thei couthe nat dien white flies [2] of Sirien contre withe the blode of a manar shelfysshe that men fynden in Tyrie, with whiche blode men deien purpur. [*Stanza* 6.] Thei slepen holesum slepes vpon the gras, and dronken of the rynnyng watres [*cf.* l. 8]; and laien vndir the shadowe of the heyȝe pyne-trees. [*Stanza* 3, *continued.*] Ne no gest ne no straunger ne karf yit the heye see with oores or with shippes; ne thei ne hadden seyne yitte none newe strondes, to leden merchaundyse in-to dyuerse contres. Tho weren the cruel clariouns ful whist [3] and ful stille... [*Stanza* 4.] For wherto or whiche woodenesse of enmys wolde first moeven armes, whan thei seien cruel woundes, ne none medes [4] ben of blood yshad [5]? .. Allas! what was he that first dalf [6] up the gobets [7] or the weyȝtys of gold covered undir erthe, and the precious stones that wolden han ben hid? He dalf up precious perils; ... for the preciousnesse of swyche hath many man ben in peril.'

XI. FORTUNE.

Attributed to Chaucer by Shirley in MSS. A. and T.; also marked as Chaucer's in MSS. F. and I. In MS. I., this poem and the preceding are actually introduced into Chaucer's translation of Boethius, between the fifth metre and the sixth prose of the second book. For further remarks, see the Notes.

XII. TRUTH.

This famous poem is attributed to Chaucer in MS. F., also (thrice) by Shirley, who in one of the copies in MS. T. (in which it occurs *twice*) calls it a 'Balade that Chaucier made on his deeth-bedde'; which is probably a mere bad guess [8]. The MSS. may be divided into two groups; the four best are in the first group, viz. At., E., Gg., Ct., and the rest (mostly) in the

[1] mix. [2] fleece. [3] hushed, silent.
[4] rewards. [5] shed. [6] dug. [7] lumps.
[8] A similar note was made in MS. Cotton, Otho. A. xviii., now destroyed. Todd printed the poem from this MS. in his Illustrations of Chaucer, p. 131; it belongs to the 'first group.'

second group. Those of the first group have the readings *Tempest* (8), *Know thy contree* (19), and *Hold the hye wey* (20): whilst the rest have, in the same places, *Peyne* (8), *Look up on hy* (19), and *Weyve thy lust* (20). It is remarkable that the Envoy occurs in MS. At. *only*. It may have been suppressed owing to a misunderstanding of the word *vache* (cow), the true sense of which is a little obscure. The reference is to Boethius, bk. v. met. 5, where it is explained that quadrupeds *look down* upon the earth, whilst man alone *looks up* towards heaven; cf. *lok up* in l. 19 of the poem. The sense is therefore, that we are to cease to look down, and to learn to look up like true men; 'onlyche the lynage of man,' says Chaucer, in his translation of Boethius, 'heveth heyest his heyȝe heved[1] .. this figure amonesteth[2] the, that axest the hevene with thi ryȝte visage, and hast areised thi forhede to beren up on heye thi corage, so that thi thouȝt ne be nat y-hevied[3] ne put lowe undir foot.'

XIII. GENTILESSE.

It is curious that this Balade not only occurs as an independent poem, as in MSS. T., Harl., Ct., and others, but is also quoted bodily in a poem by Henry Scogan in MS. A. It is attributed to Chaucer by Shirley in MSS. T. and Harl.; and still more satisfactory is the account given of it by Scogan. The title of Scogan's poem is:—'A moral balade made by Henry Scogan squyer. Here folowethe nexst a moral balade to my lorde the Prince, to my lord of Clarence, to my lord of Bedford, and to my lorde of Gloucestre; by Henry Scogan, at a souper of feorthe merchande (*sic*) in the vyntre in London, at the hous of Lowys Iohan.' It is printed in all the old editions of Chaucer; see poem no. 33, p. xx. Scogan tells us that he was 'fader,' i.e. tutor, to the four sons of Henry IV. abovementioned[4]. His ballad is in 21 8-line stanzas, and he inserts Chaucer's *Gentilesse*, distinguished by being in 7-line stanzas,

[1] high head. [2] admonishes. [3] weighed down.

[4] The poem must have been written not many years before 1413, the date of the accession of Henry V. In 1405, the ages of the princes were 17, 16, 15, and 14 respectively. Shirley's title to the poem was evidently written after 1415, as John was not created Duke of Bedford until that year.

between the 13th and 14th stanzas of his own work. He refers to Chaucer in the 9th stanza thus:—

'My maistre Chaucier, God his soule have,
That in his langage was so curyous,
He saide that the fader, nowe dede and grave,
Beqwathe no-thing his vertue with his hous
Un-to his sone.'

This is a reference to ll. 16, 17 of Chaucer's poem. Again, in his 13th stanza, he says:—

'By auncetrye thus may ye no-thing clayme,
As that my maistre Chaucier dothe expresse,
But temporell thing, that man may hurte and mayme;
Thane is gode stocke of vertuous noblesse;
And, sithe that he is lord of blessednesse
That made us alle, and for mankynde that dyed,
Folowe his vertue with full besynesse;
And of this thinge herke howe my maistre seyde.'

He here refers to lines 15–17, and lines 1–4 of Chaucer's poem; and then proceeds to quote it in full. Having done so, he adds:—

'Loo, here this noble poete of Brettayne
Howe hyely he, in vertuouse sentence,
The losse, in youthe, of vertue can compleyne.'

Scogan's advice is all good; and, though he accuses himself of having misspent his youth, this may very well mean no more than such an expression means in the mouth of a good man. He is doubtless the very person to whom Chaucer's 'Lenvoy a Scogan' was addressed, and Chaucer (l. 21) there gives him an excellent character for wisdom of speech. Accordingly, he is not to be confused with the Thomas Scogan or Scogin to whom is attributed an idle book called 'Scoggins Iests,' which were said to have been 'gathered' by Andrew Boord or Borde, author of the Introduction of Knowledge[1]. When Shakespeare, in 2 Hen. IV. iii. 2. 33, says that Sir John Falstaff broke Scogan's head, he was no doubt thinking of the supposed

[1] See Furnivall's edition of Borde's Introduction of Knowledge, E. E. T.S., 1870. At p. 31 of the Forewords, the editor says there is no evidence for attributing 'Scoggins Iests' to Borde.

author of the jest-book, and may have been led, by observation of the name in a black-letter edition of Chaucer, to suppose that he lived in the time of Henry IV. This was quite enough for his purpose, though it is probable that the jester lived in the time of Edward IV.; see Tyrwhitt's note on the Envoy to Scogan. On the other hand, we find Ben Jonson taking his ideas about Scogan solely from Henry Scogan's poem and Chaucer's Envoy, without any reference to the jester. See his Masque of the Fortunate Isles, in which Scogan is first described and afterwards introduced. The description tells us nothing more than we know already.

As for Lewis John (p. lxxv.), Tyrwhitt says he was a Welshman, 'who was naturalised by Act of Parliament, 2 Hen. V., and who was concerned with Thomas Chaucer in the execution of the office of chief butler; *Rot. Parl.* 2 Hen. V. n. 18.'

Caxton's printed edition of this poem seems to follow a better source than any of the MSS.

XIV. LAK OF STEDFASTNESSE.

Attributed to Chaucer by Shirley in MSS. Harl. and T., and sent to King Richard at Windsor, according to the same authority. The general idea of it is from Boethius; see the Notes. Shirley refers it to the last years of Richard II., say 1397–9. We find something very like it in Piers Plowman, C. iv. 203—210, where Richard is told that bribery and wicked connivance at extortion have almost brought it about—

'That no lond loveth the, and yut leest thyn *owene*.'

In any case, the date can hardly vary between wider limits than between 1393 and 1399. Richard held a tournament at Windsor in 1399[1], which was but thinly attended; 'the greater part of the knights and squires of England were disgusted with the king.'

Of this poem, MS. Ct. seems to give the best text.

XV. AGAINST WOMEN UNCONSTAUNT.

For the genuineness of this Balade, we have chiefly the internal evidence to trust to; but this seems to me to be suffi-

[1] Froissart, bk. iv. c. 105 'Johnes' translation.

ciently strong. The Balade is perfect in construction, having but three rimes (*-esse*, *-ace*, *-ene*), and a refrain. The 'mood' of it strongly resembles that of the preceding Balade; the lines run with perfect smoothness, and the rimes are all Chaucerian. It is difficult to suppose that Lydgate, or even Hoccleve, who was a better metrician, could have produced so good an imitation of Chaucer's style. But we are not altogether without external evidence; for the general idea of the poem, and what is more important, the whole of the refrain, are taken from Chaucer's favourite author Machault (ed. Tarbé, p. 56); whose refrain is—'En lieu de bleu, Damë, vous vestez vert.' Again, the poem is only found in company with other poems by Chaucer. I have said, at p. 199, that it occurs in MSS. F. and Ct. Now in MS. Ct. we find, on the back of fol. 188 and on fol. 189, just four poems in the same hand. These are (1) Gentilesse; (2) Lak of Stedfastnesse; (3) Truth; and (4) Against Women Unconstaunt. As three of these are admittedly genuine, there is a chance that the fourth is the same. We may also notice that, in this MS., the poems on Lak of Stedfastnesse and Against Women Unconstaunt are not far apart. But, on lately searching MS. Ha. (Harl. 7578), I again found three of these poems in company, viz. (1) Gentilesse; (2) Lak of Stedfastnesse; and (3) Against Women Unconstaunt; the last being, in my view, precisely in its right place. This copy of the poem was previously unknown to me, and is not mentioned on p. 199. On collation, I find that it affords no variation of any importance, and suggests no improvement. In l. 4, it wrongly has *I* for *ye*; in l. 6, it agrees with Ct. in the inferior reading *thinges*; in l. 12, it wrongly omits the word *a*; and, in the same line, we find the spelling *wethirkoc*.

XVI. Lenvoy a Scogan.

This piece is attributed to Chaucer in all three MSS., viz. F., P., and Gg.; and is obviously genuine. The probable date of it is towards the end of 1393; see the Notes.

For some account of Scogan, see above.

XVII. Lenvoy a Bukton.

This piece is certainly genuine. In MS. F., the title is—'Lenvoy de Chaucer a Bukton.' In Julian Notary's edition it

is—'Here foloweth the counceyll of Chaucer touching Maryag, &c. whiche was sente te (*sic*) Bucketon, &c.' In all the other early printed editions it is inserted *without any title* immediately after the Book of the Duchess.

The poem is one of Chaucer's latest productions, and may safely be dated about the end of the year 1396. This appears from the reference, in l. 23, to the great misfortune it would be to any Englishmen 'to be take in Fryse,' i.e. to be taken prisoner in Friesland. There is but one occasion on which this reference could have had any point, viz. during or just after the expedition of William of Hainault to Friesland, as narrated by Froissart in his Chronicles, bk. iv. capp. 78, 79. He tells that William of Hainault applied to Richard II. for assistance, who sent him 'some men-at-arms and two hundred archers, under the command of three English lords[1].' The expedition set out in August, 1396, and stayed in Friesland about five weeks, till the beginning of October, when 'the weather began to be very cold and to rain almost daily.' The great danger of being taken prisoner in Friesland was because the Frieslanders fought so desperately that they were seldom taken prisoners themselves. Then 'the Frieslanders offered their prisoners in exchange, man for man; but, when their enemies had none to give in return, they put them to death.' Besides this, the prisoners had to endure all the miseries of a bad and cold season, in an inclement climate. Hence the propriety of Chaucer's allusion fully appears. From l. 8, we learn that Chaucer was now a widower; for the word *eft* means 'again.' His wife is presumed to have died in the latter part of 1387. We should also observe the allusion to the Wife of Bath's Tale in l. 29.

XVIII. THE COMPLEYNT OF VENUS.

This poem is usually printed as if it formed part of the Complaint of Mars; but it is really distinct. It is attributed to Chaucer by Shirley both in MS. T. and in MS. A. It is not original, but translated from the French, as appears from l. 22. Shirley tells us that the author of the French poem was Sir Otes de Graunson, a worthy knight of Savoy. He is mentioned as receiving from King Richard the grant of an annuity of 120*l.*

[1] See Johnes' translation of Froissart, 1839; i. 612-7.

13*s.* 4*d.* on 17 Nov. 1393; see Furnivall's *Trial Forewords*, p. 123. The association of this poem with the Complaint of Mars renders it probable that the Venus of this poem is the same as the Venus of the other, i.e. the Princess Isabel of Spain, and Duchess of York. This fits well with the word *Princess* at the beginning of the Envoy; and as she died in 1394, whilst Chaucer, on the other hand, complains of his advancing years, we must date the poem about 1393, i.e. just about the time when Graunson received his annuity. Chaucer, if born about 1340, was not really more than 53, but we must remember that, in those days, men often aged quickly. John of Gaunt, who is represented by Shakespeare as a very old man, only lived to the age of 59; and the Black Prince died quite worn out, at the age of 46. Compare the notes to ll. 73, 76, 79, and 82.

XIX. THE COMPLEINT TO HIS PURSE.

Attributed to Chaucer by Shirley, in MS. Harl. 7333; by Caxton; by the scribes of MSS. F., P., and Ff.; and by early editors. I do not know on what grounds Speght removed Chaucer's name, and substituted that of T. Occleve; there seems to be no authority for this change. I think it highly probable that the poem itself is older than the Envoy; see note to l. 17. In any case, the Envoy is almost certainly Chaucer's latest extant composition.

XX. PROVERBS.

Attributed to Chaucer in MSS. F. and Ha.; see further in the Notes. From the nature of the case, we cannot assign any probable date to this composition. Yet it was, perhaps, written after, rather than before, the Tale of Melibeus.

XXI. A COMPLEINT TO HIS LADY.

We may fairly say that this poem is attributed to Chaucer by Shirley, since in MS. Harl. 78, it is copied out by him as if it were a continuation of the Complaint to Pity, and the pages are, throughout, headed with the words—'The Balade of Pytee. By Chauciers.' Stowe implies that he had seen more than one MS. copy of this poem, and says that 'these verses

were compiled by Geffray Chauser,' for which he may have found authority in the MSS. However, the internal evidence settles the matter. It is evident that we have here a succession of metrical experiments, the last of which exhibits the ten-line stanza cut down to nine lines in his Complaint of Anelida; and, in fact, we here have that Complaint in a crude form, which was afterwards elaborated; see the references, in the Notes, to the corresponding passages in that poem. But a very great and unique interest is attached to lines 16 to 42. For here we have the *sole* example, in English literature of that period, of the use of *terza rima*, obviously copied from Dante; and Chaucer was the only writer who then had a real acquaintance with that author. I know of no other example of the use of this metre before the time of Lord Surrey and Sir Thomas Wiat, when Englishmen once more sought acquaintance with Italian poetry. Consequently, we have here the pleasure of seeing how Chaucer handled Dante's metre; and the two fragments here preserved shew that he might have handled it quite successfully if he had persevered in doing so.

It is to be regretted that Shirley's spelling is so indifferent; he was rather an amateur than a professional scribe. Some of his peculiarities may be noticed, as they occur not only here, but also in the two following pieces, nos. XXII. and XXIII. He constantly adds a final *e* in the wrong place, producing such forms as *fallethe*, *howe*, *frome*, and the like, and drops it where it is necessary, as in *hert* (for *herte*). He is fond of *eo* for *ee* or long *e*, as in *beo*, *neodethe*. He writes *ellas* for *allas*; also *e* in place of the prefix *y-*, as in *eknytte* for *y-knit*. This last peculiarity is extremely uncommon. I have removed the odd effect which these vagaries produce, and adopt the ordinary spelling of MSS. that resemble in type the Ellesmere MS. of the Canterbury Tales.

XXII. An Amorous Complaint.

Whilst searching through the various MSS. containing Minor Poems by Chaucer in the British Museum, my attention was arrested by this piece, which, as far as I know, has never before been printed. It is in Shirley's handwriting, but he does not claim it for Chaucer. However, the internal evidence seems to me irresistible; if he did not write it, we may well ask, who

did? It is far above the level of Gower, Hoccleve, or Lydgate; and Chaucer's peculiar touches appear in it over and over again. There is, moreover, in the last stanza, a direct reference to the Parliament of Foules[1].

I cannot explain the oracular notice of time in the heading; even if we alter *May* to *day*, it contradicts l. 85, which mentions 'seint Valentines day.' The heading is—'And next folowyng begynnith an amerowse compleynte made at wyndesore in the laste May tofore Nouembre' (*sic*). The date is inexplicable; but the mention of locality is interesting. Chaucer became a 'valet of the king's chamber' in 1367, and must frequently have been at Windsor, where the institution of the Order of the Garter was annually celebrated on St. George's Day (April 23). Some of the parallelisms in expression between the present poem and other passages in Chaucer's Works are pointed out in the Notes.

This Complaint should be compared with the complaint uttered by Dorigen in the Cant. Tales, 11623–11637, which is little else than the same thing in a compressed form. There is also much resemblance to the 'complaints' in Troilus; see the references in the Notes.

Since printing the text at p. 218, I have found that it is precisely the same poem as one extant in MSS. F. and B., with the title 'Complaynt Damours.' I had noticed the latter some time ago, and had made a note that it ought to be closely examined; but unfortunately I forgot to do so, or I should have seen at once that it had strong claims to being considered genuine. These claims are considerably strengthened by the fact of the appearance of the poem in these two Chaucerian MSS., the former of which contains no less than *seventeen*, and the latter *eight* of the Minor Poems.

It is of some importance to give here the results of a collation of the text with these MSS. In most places, their readings are inferior to those in the text; but in other places they suggest corrections.

In MS. F. the fourth stanza is mutilated; the latter half of lines 24–28 is missing.

Results of collation of Harl. *with* F. *and* B. 2. F. lyvinge (i.e.

[1] Unless, which is more probable, the *Parliament of Foules* reproduces, nearly, two lines from the present poem.

living). 3. F. lest; B. leste (*both written with the long s*). B. rekeuerer. 4. *Like* Harl., F. *needlessly inserts* ryght; B. right. 8. F. Kan I noght doon to seyn that; B. Kan I nought don to seyn that. 9. F. B. Ne (*like* Harl.). 12. F. B. han (*for* haue). F. B. thilke spitouse (*for* that despitous). 13. F. B. *om.* ne. 14. F. B. *om.* best. 16. F. B. If that yt were a thing possible to do. 17. F. B. Tacompte youre. 20. F. neuer; B. euyr. 22. F. myshefe; B. myschef (*for* my lyf). 24. F. sing; B. singe (*for* say). 25. B. that songe ys my confessyoun. 26. B. my saluacyoun (*for* deep affeccioun). 27, 28. B. I sey for me I haue noun (? neuer) felte Alle thes diden me in despeire to melte (*false rime*). 29. F. B. *supply* in *before* dispayre. 30. F. B. *om.* and nay. 31. F. thanne; B. then (*for* thus). F. B. *om.* to you. 36. F. And sithen; B. And sith. F. B. sorwe. 37. F. B. sithen (*for* sith that). 41. F. B. *om.* been. 43. F. B. So that algates she is verray roote. 44. F. B. *om.* of. 45. F. B. a (*for* oon). 47. F. B. *om.* why. 48. F. B. *insert* to *after* wone (*wrongly*). 49. B. seruaunte. 52. F. lyvyng; B. lyuynge. 54. F. B. *ins.* that. 55. F. alle; B. all (*for* so). 57. F. B. *om.* al. 58. F. B. hem (*for* sore). 62. F. B. *ins.* hir. 64. F. Yet; B. Yit (*for* Ye). 65. F. B. meke. 66. F. B. *om.* now. F. sorwes; B. sorwys (*for* shoures). 67. F. B. that (*for* and). 68. F. compleynt; B. complaynt; (Harl. compleynte). F. B. *om.* the. F. B. *ins.* I *before* drede. 69. F. B. *om.* here *and* myn. F. vnkunnynge; B. vnkonnynge. 72. F. B. as (*for* als). 75. F. shul; B. shalle (*for* shulde). 76. F. B. on yow haue pleyned here. 81. F. ouer; B. ouyr (*for* of). F. B. *om.* and clere. 82. F. B. Alwey in oon. 83. F. B. *ins.* this *before* is. 86. F. B. *om.* ther. 87. F. B. whos (*miswritten* was *in* Harl.); F. B. *om.* hool. 90. F. B. *om.* for. 92. F. B. *add* Explicit.

In B., below the word *Explicit*, another and later hand has scrawled 'be me Humfrey Flemy*ng*.' Perhaps *be* (i. e. by) is to be taken in the (common) sense of 'with reference to'; so that Humfrey thought the poem applicable to his own case[1]: see p. lix. l. 5 from the bottom. It cannot mean that he either wrote out or composed the poem.

These readings do not help us much; for the text, on the whole, is better. They confirm my insertion of *in* (29); of *that*

[1] Or perhaps it merely means—'this signature is mine.' It is a mere scribble, and does not necessarily relate to the poem at all.

(54); of *hir* (62); but they leave many lines imperfect. They suggest the suppression of *ne* (13); of *best* (14); and of the second *nay* (30); these words are not needed.

Lines 8, 16, 17, 31 are hardly any better. The best suggestions are these; in l. 43 read—'So that algates, she is verray rote'; in l. 64 read 'Yet wolde I'; in l. 65 read 'meke'; in l. 76 read 'on' for 'unto.' In l. 87, I have already put 'whos' for 'was' in Harl.

In. l. 25, *song* must be kept. I now think ll. 24 and 25 should run thus:—

> I may wel singe, 'in sory tyme I spende
> My lyf'; that song is my confusioun.

There is probably a reference to some popular refrain, like that in XI. 7.

It is not at all improbable that a better copy of this poem may yet be found.

XXIII. Balade of Compleynt.

This poem, which has not been printed before, as far as I am aware, occurs in Shirley's MS. Addit. 16165, at fol. 256, back. It is merely headed 'Balade of compleynte,' without any note of its being Chaucer's. But I had not read more than four lines of it before I at once recognised the well-known melodious flow which Chaucer's imitators (except sometimes Hoccleve) so seldom succeed in reproducing. And when I had only finished reading the first stanza, I decided at once to copy it out, not doubting that it would fulfil all the usual tests of metre, rime, and language; which it certainly does. It is far more correct in wording than the preceding poem, and does not require that we should either omit or supply a single word. But in l. 20 the last word should surely be *dere* rather than *here*; and the last word in l. 11 is indistinct. I read it as *reewe*, afterwards altered to *newe*; and *newe* makes very good sense. I may notice that Shirley's *n*'s are very peculiar: the first upstroke is very long, commencing below the line; and this peculiarity renders the reading tolerably certain. Some lines resemble lines in no. XXI., as is pointed out in the Notes. Altogether, it is a beautiful poem, and its recovery is a clear gain.

Concluding Remarks.

I regret that this Introduction has run to so great a length; but it was incumbent on me to shew reasons for the rejection or acceptance of the very large number of pieces which have hitherto been included in editions of Chaucer's Works. I have now only to add that I have, of course, been greatly indebted to the works of others; so much so indeed that I can hardly particularise them. I must, however, mention very gratefully the names of Dr. Furnivall, Professor Ten Brink, Dr. Koch, Dr. Willert, Max Lange, Rambeau, and various contributors to the publications of the Chaucer Society; and though I have consulted for myself such books as Le Roman de la Rose, the Teseide, the Thebaid of Statius, the poems of Machault, and a great many more, and have inserted in the Notes a large number of references which I discovered for myself, I beg leave distinctly to disclaim any merit, not doubting that most of what I have said may very likely have been said by others, and said better. Want of leisure renders it impossible for me to give to others their due meed of recognition in many instances; for I have often found it less troublesome to consult original authorities for myself than to hunt up what others have said relative to the passage under consideration.

I have a special object in making this explanation; for I have learnt, to my great regret, that, if I should lay claim to originality of research, I may easily seem to borrow from others without acknowledgment [1]. I therefore wish to say that I beg

[1] I find, in Ten Brink's *Chaucers Sprache und Verskunst* (1884), p. 206, a reference to my edition of Chaucer's *Prioresses Tale* (first published in 1874), p. xvi., with the following remark—'Beiläufig sei es mir gestattet, mit Beziehung auf die so-eben citirte Publication von Skeat meiner Verwunderung darüber Ausdruck zu geben, dass dieser Gelehrte a.a.O.S. XVI ff. eine Reihe von Dingen, die ich in meine *Studien* gesagt und ausführlich begründet hatte, nicht etwa als bekannte Thatsachen, sondern als neue von ihm ausgehende Entdeckungen vorträgt.' It is quite true that Prof. Ten Brink's *Studien* appeared in 1870, but I never saw a copy of it till 1887, when my attention was drawn to it by observing the above remark. Hence my results were obtained independently, being conclusions obtained from honest work at the subject. I admit that I *ought* to have consulted a book so important as the *Studien*, but I did not do so; and the loss was mine.

leave to assign the credit of anything that *seems* to be new in the present volume to any one who cares to claim it; and I hope it may be clearly understood that, wherever I differ from any eminent critic, I am willing that he shall consider me to be in the wrong (unless I can completely prove the contrary); and wherever I agree with him, let him assume that the discovery was his own. It is not always easy to ascertain what are the most valuable things that each critic has ever said, though I admit that each of us ought to do so as far as his limited opportunities will allow him. On the other hand, I greatly fear that I have missed some remarks of value, and have failed to reproduce some solutions of difficulties that have already been given. To use the master's own words, in the introduction to his *Treatise on the Astrolabie*—'I nam but a lewd compilatour of the labour of [othere men]; and with this swerd shal I slen envie.'

The Glossary is almost wholly the work of Mr. C. Sapsworth, Scholar of St. John's College, Cambridge; and I am much indebted to him for his help. In the matter of transcription, I have also received help from my daughters, and from Miss F. Whitehead.

CHAUCER

THE MINOR POEMS

I. AN A. B. C.

Incipit carmen secundum ordinem literarum Alphabeti.

ALMIGHTY and al merciable quene,
To whom that al this world fleeth for socour,
To have relees of sinne, sorwe and tene,
Glorious virgine, of alle floures flour,
To thee I flee, confounded in errour!
Help and releve, thou mighty debonaire,
Have mercy on my perilous langour!
Venquisht me hath my cruel adversaire.

Bountee so fix hath in thyn herte his tente,
That wel I wot thou wolt my socour be,
Thou canst not warne him that, with good entente,
Axeth thyn help. Thyn herte is ay so free,
Thou art largesse of pleyn felicitee,
Haven of refut, of quiete and of reste.
Lo, how that theves seven chasen me!
Help, lady bright, er that my ship to-breste!

Comfort is noon, but in yow, lady dere,
For lo, my sinne and my confusioun,
Which oughten not in thy presence appere,
Han take on me a grevous accioun

The MSS. *used to form this text are*: C. = MS. Ff. 5. 30 in the Camb. Univ. Library; Jo. = MS. G. 21. in St. John's College, Cambridge; Gl. = Glasgow MS. Q. 2. 25; L. = MS. Laud 740, in the Bodleian Library; Gg. = MS. Gg. 4. 27 in the Camb. Univ. Library; F. = MS. Fairfax 16, in the Bodleian Library. *The text closely follows the first of these; and all variations from it are recorded* (*except sometimes* i *for* y, *and* y *for* i.

1. C. Almihty; queene. 3. L. sorwe; Jo. sorowe; *the rest insert* of *before* sorwe. 4. C. Gloriowse. 6. C. releeue; mihti. 8. C. Venquisshed; Jo. Venquist; *read* Venquisht. C. cruelle. 10. C. bee. 11. F. werne. 12. C. helpe. 14. C. Hauene; refute. 15. C. Loo; theeves sevene; mee. 16. C. briht. 17. C. ladi deere. 18. C. loo. 19. C. ouhten; thi; appeere. 20. C. greevous.

Of verrey right and desperacioun;
And, as by right, they mighten wel sustene
That I were worthy my dampnacioun,
Nere mercy of you, blisful hevene quene.

Doute is ther noon, thou queen of misericorde,
That thou nart cause of grace and mercy here;
God vouched sauf thurgh thee with us tacorde.
For certes, Cristes blisful moder dere,
Were now the bowe bent in swich manere,
As it was first, of Iustice and of yre,
The rightful God nolde of no mercy here;
But thurgh thee han we grace, as we desyre.

Evere hath myn hope of refut been in thee,
For heer-biforn ful ofte, in many a wyse,
Hast thou to misericorde receyved me.
But mercy, lady, at the grete assyse,
Whan we shul come bifore the hye Iustyse!
So litel fruit shal thanne in me be founde,
That, but thou er that day me wel chastyse,
Of verrey right my werk me wol confounde.

Fleeing, I flee for socour to thy tente
Me for to hyde from tempest ful of drede,
Biseching you that ye you not absente,
Though I be wikke. O help yit at this nede!
Al have I been a beste in wille and dede,
Yit, lady, thou me clothe with thy grace.

21. C. riht. 22. C. riht þei mihten; susteene. 23. C. wurthi. 24. C. queene. 25. C. Dowte. 26. C. merci heere. 27. C. Gl. Gg. saf; Jo. saff; L. F. saufe. C. thoruh; L. F. þurgh. Gl. F. tacorde; C. L. to accorde. 28. C. crystes; mooder deere. 29. C. maneere. 31. C. rihtful; heere. 32. C. thoruh; Jo. L. F. thurgh. 33. C. refuit; Gl. refuyt; Gg refut; *the rest* refute. 35. C. resceyued. 36. C. merci ladi. 37. C. shule. 39. wel *is supplied from the* Sion MS.; *nearly all the copies give this line corruptly; see* note. 40. C. riht; wole. 41. C. Fleeinge: thi. 42. C. tempeste; dreede. 43. C. Biseeching yow. 44. C. Thouh; neede. 45. C. ben. Jo. wille; C. wil. 46. C. thi.

Thyn enemy and myn—lady, tak hede,
Un-to my deth in poynt is me to chace.

Glorious mayde and moder, which that never
Were bitter, neither in erthe nor in see,
But ful of swetnesse and of mercy ever,
Help that my fader be not wroth with me!
Spek thou, for I ne dar not him y-see.
So have I doon in erthe, allas ther-whyle!
That certes, but if thou my socour be,
To stink eterne he wol my gost exyle.

He vouched sauf, tel him, as was his wille,
Bicome a man, to have our alliaunce,
And with his precious blood he wrot the bille
Up-on the crois, as general acquitaunce,
To every penitent in ful creaunce;
And therfore, lady bright, thou for us praye.
Than shalt thou bothe stinte al his grevaunce,
And make our foo to failen of his praye.

I wot it wel, thou wolt ben our socour,
Thou art so ful of bountee, in certeyn.
For, whan a soule falleth in errour,
Thy pitee goth and haleth him ayeyn.
Than makest thou his pees with his sovereyn,
And bringest him out of the crooked strete.
Who-so thee loveth he shal not love in veyn,
That shal he fynde, as he the lyf shal lete.

Kalenderes enlumined ben they
That in this world ben lighted with thy name,
And who so goth to you the righte wey,
Him thar not drede in soule to be lame.

47. C. Thin; ladi; heede. 49. C. Gloriows; mooder; neuere. 50. C. eerthe. 51. C. euere. 54. C. eerthe. 55. C. bee. 56. C. wole. 57. C. saaf; F. sauf; L. saufe; Jo. saffe; Gl. Gg. saf. 58. C. Bicomen; oure. 61. C. criaunce; Gg. cryaunce; *the rest* creaunce. 62. C. ladi briht. 63. C. Thanne. 64. 65. C. oure. 66. C. bountee. 69. C. Thanne. 73. C. Kalendeeres enlumyned. 74. C. thi. 75. C. yow; rihte.

Now, queen of comfort, sith thou art that same
To whom I seche for my medicine,
Lat not my foo no more my wounde entame,
Myn hele in-to thyn hand al I resigne.

Lady, thy sorwe can I not portreye
Under the cros, ne his grevous penaunce.
But, for your bothes peynes, I you preye,
Lat not oure alder foo make his bobaunce,
That he hath in his listes of mischaunce
Convict that ye have bothe bought so dere.
As I seide erst, thou ground of our substaunce,
Continue on us thy pitous eyen clere!

Moises, that saugh the bush with flaumes rede
Brenninge, of which ther never a stikke brende,
Was signe of thyn unwemmed maidenhede.
Thou art the bush on which ther gan descende
The Holy Gost, the which that Moises wende
Had ben a-fyr; and this was in figure.
Now lady, from the fyr thou us defende
Which that in helle eternally shal dure.

Noble princesse, that never haddest pere,
Certes, if any comfort in us be,
That cometh of thee, thou Cristes moder dere,
We han noon other melodye or glee
Us to reioyse in our adversitee,
Ne advocat noon that wol and dar so preye
For us, and that for litel hyre as ye,
That helpen for an Ave Marie or tweye.

77. C. sithe. 78. C. seeche; medicyne. 79. C. vntame (*wrongly*); *rest* entame. 80. C. resyne; Gl. resigne. 81. C. kan. 82. C. greevous. 85. C. lystes. 86. *All* bothe have. C. bouht. 87. C. oure. 88. C. thi; cleere. 89. C. sauh; F. saugh. C. flawmes. 93. C. holigost. 94. C. a fyir. 95. C. fyir. C. deufende (*sic*). 96. C. eternalli. 97. C. neuere; peere. 98. C. bee. 99. C. mooder deere. 100. C. ooþer. 101. C. oure. 102. C. wole. 103. C. yee.

[redacted]

O verrey light of eyen that ben blynde,
O verrey lust of labour and distresse,
O tresorere of bountee to mankynde,
Thee whom God chees to moder for humblesse!
From his ancille he made thee maistresse
Of hevene and erthe, our bille up for to bede.
This world awaiteth evere on thy goodnesse,
For thou ne failest never wight at nede.

Purpos I have sum tyme for tenquere,
Wherfore and why the Holy Gost thee soughte,
Whan Gabrielles vois cam to thyn ere.
He not to werre us swich a wonder wroughte,
But for to save us that he sithen boughte.
Than nedeth us no wepen us for to save,
But only ther we did not, as us oughte,
Do penitence, and mercy axe and have.

Queen of comfort, yit whan I me bithinke
That I agilt have bothe, him and thee,
And that my soule is worthy for to sinke,
Allas, I, caitif, whider may I flee?
Who shal un-to thy sone my mene be?
Who, but thy-self, that art of pitee welle?
Thou hast more reuthe on our adversite
Than in this world mighte any tunge telle.

Redresse me, moder, and me chastyse,
For, certeynly, my fadres chastisinge
That dar I nought abyden in no wyse:
So hidous is his rightful rekeninge.

107. C. tresoreere. 108. F. chees; C. ches. C. mooder. 109. C. the. 110. C. eerthe; oure; beede. 111. C. thi. 112. C. neuere; neede. 113. Gg. F. tenquere; C. to enquere. 114. C. [illegible]; holi; souhte. 115. C. vn-to; *the rest* to. 116. C. wunder wrouhte. 117. C. bouhte. 118. C. Thanne needeth; wepene. 119. C. [illegible]; Jo. F. did; C. diden. C. ouhte. 120. C. Doo; merci. 123. C. wurthi. 125. C. thi; bee. 126. C. thi-. 128. C. miht. 129. C. mooder. 130. F. Fadres; C. faderes; Jo. fader. 131. C. [illegible]. 132. Gg. F. is his; *the rest* it is *wrongly*. C. rihful (*sic*).

Moder, of whom our mercy gan to springe,
Beth ye my Iuge and eek my soules leche;
For evere in you is pitee haboundinge
To ech that wol of pitee you biseche.

Soth is, that God ne graunteth no pitee
With-oute thee; for God, of his goodnesse,
Foryiveth noon, but it lyke un-to thee.
He hath thee maked vicaire and maistresse
Of al the world, and eek governeresse
Of hevene, and he represseth his Iustyse
After thy wille, and therfore in witnesse
He hath thee crouned in so rial wyse.

Temple devout, ther god hath his woninge,
Fro which these misbileved pryved been,
To you my soule penitent I bringe.
Receyve me! I can no ferther fleen!
With thornes venimous, O hevene queen,
For which the erthe acursed was ful yore,
I am so wounded, as ye may wel seen,
That I am lost almost;—it smert so sore.

Virgine, that art so noble of apparaile,
And ledest us in-to the hye tour
Of Paradys, thou me wisse and counsaile,
How I may have thy grace and thy socour;
Al have I been in filthe and in errour.
Lady, un-to that court thou me aiourne
That cleped is thy bench, O fresshe flour!
Ther as that mercy ever shal soiourne.

133. C. Mooder; merci. 136. C. eche; wole; biseeche. 137. C. granteth; F. graunteth. 140. C. vicair; Gg. F. vicaire. 141. C. gouernowresse; Gl. Gg. gouerneresse. 143. C. thi wil. 144. L. crowned; Gg. crounnyd; C. Jo. corowned. 146. C. misbileeued. Jo. L. pryued; *the rest* depriued. 148. C. ferþere. 149. C. venymous. 150. C. eerthe. 151. C. (*alone*) *om.* so. 156. C. thi (*twice*). 157. Gg. Al; C. All. C. ben. 158. C. Ladi. 159. Sion MS. fresshe; Gg. frosche (*sic*); *the rest wrongly omit the final* e. 160. C. merci; euere.

Xristus, thy sone, that in this world alighte,
Up-on the cros to suffre his passioun,
And eek, that Longius his herte pighte,
And made his herte blood to renne adoun;
And al was this for my salvacioun;
And I to him am fals and eek unkynde,
And yit he wol not my dampnacioun—
This thanke I you, socour of al mankynde.

Ysaac was figure of his deth, certeyn,
That so fer-forth his fader wolde obeye
That him ne roughte no-thing to be slayn;
Right so thy sone list, as a lamb, to deye.
Now lady, ful of mercy, I you preye,
Sith he his mercy mesured so large,
Be ye not skant; for alle we singe and seye
That ye ben from vengeaunce ay our targe.

Zacharie you clepeth the open welle
To wasshe sinful soule out of his gilt.
Therfore this lessoun oughte I wel to telle
That, nere thy tender herte, we weren spilt.
Now lady, sith thou bothe canst and wilt
Ben to the seed of Adam merciable,
So bring us to that palais that is bilt
To penitents that ben to mercy able. Amen.

Explicit carmen.

161. C. Xp̄c (=Gk. χρ). 163. *All the MSS. insert* suffred *after* eek, *caught from the line above; see* note. 167. C. wole. 171. C. rouhte. 172. C. Riht soo thi. C. lust; *rest* list, liste. 173. C. ladi; merci; yow. 174. C. Sithe; merci. 177. C. openе. 179. C. ouht. 180. C. thi. 181. C. ladi. C. Gg. sithe; V. sith. Harl. 2251 *alone supplies* bothe. 183. Sion MS. *alone supplies* so; MS. Harl. 2251 *has* un-to; *the rest* to. 184. Gl. penytenciz; C. penitentes; Jo. Penitence (*for* penitents). C. merci.

II. THE COMPLEYNTE UNTO PITE.

PITE, that I have sought so yore ago,
With herte sore, and ful of besy peyne,
That in this world was never wight so wo
With-oute dethe; and, if I shal not feyne,
My purpos was, to Pite to compleyne
Upon the crueltee and tirannye
Of Love, that for my trouthe doth me dye.

And when that I, by lengthe of certeyn yeres,
Had ever in oon a tyme sought to speke,
To Pite ran I, al bespreynt with teres,
To preyen hir on Cruelte me awreke.
But, er I might with any worde out-breke,
Or tellen any of my peynes smerte,
I fond hir deed, and buried in an herte.

Adoun I fel, when that I saugh the herse,
Deed as stoon, whyl that the swogh me laste;
But up I roos, with colour ful diverse,
And pitously on hir myn yën caste,
And ner the corps I gan to pressen faste,
And for the soule I shoop me for to preye;
I nas but lorn; ther nas no more to seye.

The MSS. *are*: Tn. (Tanner 346); F. (Fairfax 16); B. (Bodley 638); Sh. (Shirley's MS., Harl. 78); Ff. (Ff. 1. 6. in Camb. Univ. Library); Trin. (Trin. Coll. Camb. R. 3. 19); *also* Harl. 7578. *I follow* F. *mainly, noting all variations of importance.*

TITLE; *in* B. 1. F. agoo. 2. F. hert. 3. F. worlde; woo. 5. F. purpose. 8. F. be; B. Sh. Trin. by. F. certeyne. 9. Sh. Harl. 7578 a tyme sought; *the rest* sought a tyme (*badly*). 10. F. bespreynte. 11. F. prayen. Sh. wreke; *the rest* awreke. 14. F. fonde; dede. 15. F. Adovne. Harl. 7578 *alone supplies* that. 16. F. Dede; while. 17. F. roose; coloure. 18. B. yen; F. eyen; *after which all but* Sh. *and* Harl. 7578 *insert* I. 19. Sh. to; *which the rest omit.* 20. Sh. shoope; *the rest* shope. F. prey. 21. *For* nas, *the* MSS. *wrongly have* was; *in both places.* F. lorne; sey.

Thus am I slayn, sith that Pite is deed;
Allas! that day! that ever hit shulde falle!
What maner man dar now holde up his heed?
To whom shal any sorwful herte calle?
Now Cruelte hath cast to sleen us alle,
In ydel hope, folk redelees of peyne—
Sith she is deed—to whom shul we compleyne?

But yet encreseth me this wonder newe,
That no wight woot that she is deed, but I;
So many men as in her tyme hir knewe,
And yet she dyed not so sodeynly;
For I have sought hir ever ful besily
Sith first I hadde wit, or mannes mynde;
But she was deed, er that I coude hir fynde.

Aboute hir herse ther stoden lustely,
Withouten any wo, as thoughte me,
Bountee parfit, wel armed and richely,
And fresshe Beautee, Lust, and Iolitee,
Assured Maner, Youthe, and Honestee,
Wisdom, Estaat, [and] Drede, and Governaunce,
Confedred both by bonde and alliaunce.

A compleynt hadde I, writen, in my hond,
For to have put to Pite as a bille,
But whan I al this companye ther fond
That rather wolden al my cause spille
Than do me help, I held my pleynte stille;

22. F. slayne; dede. 23. Tn. shulde; F. shal[illegible] 24. [illegible] 25. *All but* Sh *and* Harl. 7578 *ins. now bef.* any. F. [illegible] caste. Sh. sleen; F. slee. 27. F. [illegible] 31. F. mony. 32. F. B. *omit* she; *the rest have it.* [illegible] *retain* so. 33. F. besely. *For* ever Ten Brink *reads* [illegible] Sh. *gives this line correctly: so* Harl. 7578 [illegible] F. Sith I hadde firste witte or mynde. [illegible] that; *which the rest omit.* 37. F. [illegible] beaute; iolyte. 40. F. honeste. [illegible] *the rest* estate; Ten Brink *rightly supplies* [illegible] Harl. 7578 hadde; Sh. hade; *the rest* [illegible] Harl. 7578 For; *rest omit.* F. [illegible] 46. Sh. wolden; F. wolde. [illegible] compleynt; *the rest* pleynte, *except* [illegible]

For to that folk, withouten any faile,
Withoute Pite may no bille availe.

Then leve I alle thees virtues, sauf Pite,
Keping the corps, as ye have herd me seyn,
Confedred alle by bonde of Crueltee,
And ben assented that I shal be sleyn.
And I have put my compleynt up ageyn;
For to my foos my bille I dar not shewe,
Theffect of which seith thus, in wordes fewe:—

The Bille.

¶ 'Humblest of herte, hyest of reverence,
Benigne flour, coroune of vertues alle,
Sheweth unto your rial excellence
Your servaunt, if I durste me so calle,
His mortal harm, in which he is [y]-falle,
And noght al only for his evel fare,
But for your renoun, as he shal declare.

'Hit stondeth thus: your contrair, Crueltee,
Allyed is ageynst your regalye
Under colour of womanly Beautee,
For men [ne] shuld not knowe hir tirannye,
With Bountee, Gentilesse, and Curtesye,
And hath depryved you now of your place
That hight "Beautee, apertenant to Grace."

48. F. folke. F. withoute; B. without; *the rest* withouten. 49. F. pitee. Harl. 7578 may; Sh. ne may; *rest* ther may. 50. Sh. þanne leve I alle þees vertues sauf pitee; F. B. Then leve we al vertues saue oonly pite; Tn. Ff. T. Then leue all **vertues saue onely** pite. 51. F. Kepynge; herde. 52. F. Cofedered (*sic*). Sh. alle by bonde of (*correctly*); F. Tn. B. Ff. by bonde and by; T. by bound and. 53. Sh. that; *the rest* when. 54. F. complaynt. 55. F. Foes; Tn. foos. 57. F. highest. 59. F. youre rialle. 60. F. Youre; durst. 61. Sh. which he is Inne falle; *the rest* in which he is falle (*badly*); *read* y-falle. 62. F. oonly. 64. *The* MSS. *insert* that *after* thus, *except* Sh. *and* Harl. 7578, *which omit it.* Sh. contraire; *the rest* contrary. 65. Sh. ageynst; F. ayenst. 66. F. beaute. 67. *The* MSS. *omit* ne. F. shulde. 68. F. bounte. 69. Sh. nowe; *which the rest omit.* 70. Sh. heghte (*for* highte); Harl. 7578 hight; Tn. is hye; F. B. Trin. is hygh. F. beaute apertenent. *The* MSS. (*except* Sh. *and* Harl. 7578) *insert* your *after* to.

'For kyndly, by your heritage right,
Ye been annexed ever unto Bountee;
And verrayly ye oughte do your might
To helpe Trouthe in his adversitee.
Ye been also the coroune of Beautee;
And certes, if ye wanten in thees tweyne,
The world is lore; ther nis no more to seyne.

'¶ Eek what availeth Maner and Gentilesse
Withoute you, benigne creature?
Shal Cruelte be your governeresse?
Allas! what herte may hit longe endure?
Wherfor, but ye the rather take cure
To breke that perilous alliaunce,
Ye sleen hem that ben in your obeisaunce.

'And further over, if ye suffre this,
Your renoun is fordo than in a throwe;
Ther shal no man wite wel what Pite is.
Allas! that your renoun shuld be so lowe!
Ye be than fro your heritage y-throwe
By Cruelte, that occupieth your place;
And we despeired, that seken to your grace.

'Have mercy on me, thou Herenus quene,
That you have sought so tendrely and yore;
Let som streem of your light on me be sene

71. F. kyndely. 72. *Most* MSS. be; Harl. 7578 been; *read* been (*and in* l. 75). 73. F. verrely; youre. 75. F. beaute. 76. Tn. Ff. wante; *the rest* want; *read* wanten. F. these tweyn. 77. F. worlde. *For* nis, *the* MSS. *have* is. F. seyn. 78. F. Eke. 79. F. yow. 82. F. Wherfore. 86. F. fordoo. Sh. than, *which the rest omit.* 87. F. wete well; *the rest omit* well; Tn. wyte. 88. F. Tn. B. Ff. T. *insert* euer *after* that, *which* Sh. *rightly omits.* Sh. shoulde be; *the rest* is falle. 89. Sh. thanne; *the rest* also (*perhaps read* als). 90. F. youre. 91. Sh. sechen to; B. sekyn to; Tn. Ff. T. seken; F. speken to (*for* seken to). 92. Tn. F. B. Ff. herenus; T. heremus; Sh. vertuouse. 93. F. yow; tendirly. 94. B. som; F. somme. F. streme. Sh. Harl. 7578 youre; *which the rest omit.*

That love and drede you, ay lenger the more.
For, sothly for to seyne, I bere the sore,
And, though I be not cunning for to pleyne,
For goddes love, have mercy on my peyne!

'¶ My peyne is this, that what so I desire
That have I not, ne no-thing lyk therto;
And ever set Desire my herte on fire;
Eek on that other syde, wher-so I go,
What maner thing that may encrese wo
That have I redy, unsoght, everywhere;
Me [ne] lakketh but my deth, and than my bere.

'What nedeth to shewe parcel of my peyne?
Sith every wo that herte may bethinke
I suffre, and yet I dar not to you pleyne;
For wel I woot, al-though I wake or winke,
Ye rekke not whether I flete or sinke.
But natheles, my trouthe I shal sustene
Unto my deth, and that shal wel be sene.

'This is to seyne, I wol be youres ever;
Though ye me slee by Crueltee, your fo,
Algate my spirit shal never dissever
Fro your servyse, for any peyne or wo.
Sith ye be deed—allas! that hit is so!—
Thus for your deth I may wel wepe and pleyne
With herte sore and ful of besy peyne.'

Here endeth the exclamacion of the Deth of Pyte.

95. Sh. ay; *rest* euer. Sh. *om.* the. 96. F. sothely. Sh. the hevy sore; Harleian 7578 the sore; *rest* so sore (*which gives no sense*). 97. F. kunnynge. 98. F. goddis. 100. F. lyke. 101. F. Sh. setteth; Harl. 7578 set; *the rest* settith; *see* note. F. myn hert. 102. F. Eke. F. sydes; *the rest* side, syde. F. where-so; goo. 103. Sh. Harl. wo; *the rest insert* my *before* wo. 104. F. vnsoghte. 105. *All omit* ne; *see* note. 107. F. woo. 109. F. wote. Sh. al-þaughe; *the rest* though, thogh. 110. F. B. where; *the rest* whether. 111. *All but* Sh. *and* Harl. *needlessly insert* yet *before* my. 114. F. soo; *the rest* foo, fo. 115. F. spirite. 116. F. youre; eny. 117. B. yet (*sic*) be ded; F. Tn. Ff. T. ye be yet ded (*which will not scan*); Sh. *has a different line*—Now pitee þat I haue sought so yoore agoo.

III. THE BOOK OF THE DUCHESSE.

The Proem.

I HAVE gret wonder, by this lighte,
How that I live, for day ne nighte
I may nat slepe wel nigh noght;
I have so many an ydel thoght
Purely for defaute of slepe,
That, by my trouthe, I take kepe
Of no-thing, how hit cometh or goth,
Ne me nis no-thing leef nor loth.
Al is yliche good to me—
Ioye or sorowe, wherso hit be—
For I have feling in no-thing.
But, as it were, a mased thing.
Alway in point to falle a-doun;
For [swich] imaginacioun
Is alway hoolly in my mynde.
And wel ye wite, agaynes kynde
Hit were to liven in this wyse;
For nature wolde nat suffyse
To noon erthely creature
Not longe tyme to endure
Withoute slepe, and been in sorwe;
And I ne may, ne night ne morwe

The MSS. *are*: F. Fairfax 16; Tn. Tanner 346; B. Bodley 638; *the fourth authority is* Th. Thynne's edition of 1532. *I follow* F. *mainly, and note all but very trifling variations from it.*

TITLE: *in* F. 1. Tn. gret; F. grete. Th. by: F. Tn. be. 5. Tn. Th. defaute; F. defaulte. 6. *All* take no kepe. 8. Tn. Th. lete *read* leef; F. leve. 9. Tn. Th. good: F. goode. 10 Tn. Ioye; F. Ioy. 11, 12. F. no thynge. thynge. 14. *All* sorweful *badly*: *read* swich. 15. F. hooly. 16. F. woote; Th. B. wote; Tn. wotte; *read* wite. 19. *For* To *perhaps read* Unto. F. ertherly (*miswritten*. 21. *All* be. 22. Th. Tn. ne (*2nd time*); F. no.

Slepe; and thus melancolye,
And dreed I have for to dye,
Defaute of slepe, and hevinesse
Hath sleyn my spirit of quiknesse,
That I have lost al lustihede.
Suche fantasies ben in myn hede
So I not what is best to do.
But men might axe me, why so
I may not slepe, and what me is?
But natheles, who aske this
Leseth his asking trewely.
My-selven can not telle why
The soth; but trewely, as I gesse,
I holde hit [moot] be a siknesse
That I have suffred this eight yere,
And yet my bote is never the nere;
For ther is phisicien but oon,
That may me hele; but that is doon.
Passe we over until eft;
That wil not be, moot nede be left;
Our first matere is good to kepe.
So whan I saw I might not slepe,
Til now late, this other night,
Upon my bedde I sat upright,
And bad oon reche me a book,
A romaunce, and hit me took
To rede and dryve the night away;
For me thoghte it better play

23. *All* this. 24. *All* drede. 25. Th. Tn. Defaute; F. Defaulte. 26. Th. slayne; Tn. slain; F. *omits*. 27. F. loste. Tn. *omits* ll. 31–96; F. *has them in a later hand* (*the spelling of which I amend*). 32. F. nathles whoe. 33. F. trewly. 34. F. tell. 35. Th. sothe; F. southe (!) F. trewly. 36. F. hold it; sicknes. *I insert* moot; *it seems to be required*; *cf.* l. 42. 38. F. boote. 39. *All* For ther. F. one. 40. F. heale; done. 41. F. vntill efte. 42. F. mote. Th. nede; F. nedes. F. lefte. 43. F. mater. 44. Th. So whan; F. Soe when. F. sawe. 45. Th. Tyl nowe late; F. Til now late; *but probably corrupt*. 46. F. sate. 47. F. bade one. F. booke. 48. F. it; Th. he it. F. toke. 50. F. thought; beter.

Then playe either at chesse or tables.
And in this boke were writen fables
That clerkes hadde, in olde tyme,
And other poets, put in ryme
To rede, and for to be in mynde
Whyl men loved the lawe of kynde.
This book ne spak but of such thinges,
Of quenes lyves, and of kinges,
And many other thinges smale.
Amonge al this I fond a tale
That me thoghte a wonder thing.
This was the tale: Ther was a king
That highte Seys, and hadde a wyf,
The beste that might bere lyf;
And this quene highte Alcyone.
So hit befel, therafter sone,
This king wol wenden over see.
To tellen shortly, whan that he
Was in the see, thus in this wyse,
Soche a tempest gan to ryse
That brak her mast, and made it falle,
And clefte her ship, and dreinte hem alle,
That never was founden, as it telles,
Bord ne man, ne nothing elles.
Right thus this king Seys loste his lyf.
To speke of Alcyone his wyf:—
This lady, that was left at home,
Hath wonder, that the king ne come

51. F. play. 52. F. written. 53. F. had. 56. F. While. Th. of; F. in (*copied from line above*). 57. F. boke. Th. spake; F. speake (*read* spak). 58. F. kings. 59. Th. smale; F. smalle. 60. Th. al; F. all. F. fonde. 61. F. thought. 62. F. There. 63. F. hight. Th. Seys; F. Seyes. F. had. F. wife. 64. Th. beste; F. best. F. beare lyfe. 65. F. hight. 66. F. Soe it befill thereafter soone. 67. F. woll. 70. *Perhaps read* gan aryse. 71. F. brake. (her = *their*). F. maste; fal. 72. Th. her; F. ther (*see line above*). F. dreint; all. 73. Th. F. founde (*error for* founden). 74. F. Borde. 75. Th. Seys; F. Seyes. F. life. 76. Th. F. Now for to speke (*which makes the line too long*). F. wife.

Hoom, for hit was a long terme.
Anon her herte gan to [erme],
And for that her thoghte evermo
Hit was not wel, her thoghte so,
She longed so after the king
That certes, hit were a pitous thing
To telle her hertely sorwful lyf
That she hadde [ay], this noble wyf;
For him she loved alderbest.
Anon she sente bothe eest and west
To seke him, but they founde nought.
'Alas!' quoth she, 'that I was wrought!
And wher my lord, my love, be deed?
Certes, I nil never ete breed,
I make a-vowe to my god here,
But I mowe of my lorde here!'
Such sorwe this lady to her took
That trewly I, which made this book,
Had swich pite and swich rowthe
To rede her sorwe, that, by my trowthe,
I ferde the worse al the morwe
After, to thenken on her sorwe.
So whan [she] coude here no word
That no man mighte fynde her lord,
Ful ofte she swouned, and seide 'alas!'
For sorwe ful nigh wood she was,
Ne she coude no reed but oon;
But doun on knees she sat anoon,

79. Th. F. Home; it. 80. Th. Anon; F. Anone. Th. F. began (*error for* gan). Th. F. yerne (*error for* erme\); *see* note. 81. F. thought. 82. F. It; wele; thought soe. 83. F. soe. 84. F. it. 85. F. tell. Th. hertely; F. hartely. F. life. 86. Th. F. had. *I supply* ay. F. wife. 87. *Both* Th. *and* F. *wrongly insert* alas *after* him. 88. F. Anone; sent. 91. F. where. 92. Th. nyl; F. will. F. eate breede. 94. Th. lorde; F. Lord. 95. F. toke. 96. F. booke. 97. *Here the older hand recommences in* F. F. Had; Tn. I had. F. suche (*twice*). F. pittee. 100. F. And aftir; *but* Th. Tn. *omit* And. 101. *All* this lady (*for* she; *badly*). 102. F. myght; lorde. 103. F. sayed. 104. F. woode. 105. F. rede. 106. F. doune; sate.

And weep, that pite was to here.
'A! mercy! swete lady dere!'
Quod she to Iuno, her goddesse;
'Help me out of this distresse,
And yeve me grace my lord to se
Sone, or wite wher-so he be,
Or how he fareth, or in what wyse,
And I shal make you sacrifyse,
And hoolly youres become I shal
With wille, body, herte, and al;
And but thou wilt this, lady swete,
Send me grace to slepe, and mete
In my slepe som certeyn sweven,
Wher-through that I may knowen even
Whether my lord be quik or deed.'
With that word she heng doun the heed,
And fil a-swown as cold as ston;
Her women caughte her up anon,
And broghten her in bed al naked,
And she, forweped and forwaked,
Was wery, and thus the deed slepe
Fil on her, or she took kepe,
Through Iuno, that had herd her bone,
That made her [for] to slepe sone;
For as she prayde, so was don,
In dede; for Iuno, right anon,
Called thus her messagere
To do her erande, and he com nere.

107. F. Th. Tn. wepte (*but read* weep). F. pittee. 109. Th. to; *which* F. Tn. *omit*. 110. F. Helpe. 112. F. Soone. Tn. B. wite; F. Th. wete. 114. F. yowe. 116. Th. Tn. B. good will; F. good wille (*but I regard* good *as interpolated*). 117. F. wilte. 118. Tn. Send; Th. F. Sende. 119. Tn. som; F. som*me*. 120. Th. through; F. thorgh. F. knowe. 121. F. lorde; quyke; ded. 122. F. worde; henge; hed. 123. Th. Tn. fel; F. felle (*see* l. 128). F. A swowne; Tn. a swowe (*for* a-swowen = a-swown); Th. in a swowne. F. colde; Tn. cold. 124. F. kaught; anoon. 127. Th. deed; F. ded. 128. F. tooke. 129. Th. Through; F. Throgh. F. herde. 130. *I supply* for. 131. Th. Tn. prayde; F. prayede; *after which all wrongly insert* right (*see next line*). 134. F. come.

Whan he was come, she bad him thus,
'Go bet,' quod [she], 'to Morpheus,
Thou knowest him wel, the god of slepe;
Now understond wel, and tak kepe.
Sey thus on my halfe, that he
Go faste into the grete see,
And bid him that, on alle thing,
He take up Seys body the king,
That lyth ful pale and no-thing rody.
Bid him crepe into the body,
And do it goon to Alcyone
The quene, ther she lyth alone,
And shewe her shortly, hit is no nay,
How hit was dreynt this other day;
And do the body speke so
Right as hit woned was to do,
The whyles that hit was on lyve.
Go now faste, and hy thee blyve!'
This messager took leve and wente
Upon his wey, and never stente
Til he com to the derke valeye
That stant bytwene roches tweye,
Ther never yet grew corn ne gras,
Ne tree, ne nothing that ought was,
Beste, ne man, ne nothing elles,
Save ther were a fewe welles
Came renning fro the cliffes adoun,
That made a dedly sleping soun,
And ronnen doun right by a cave
That was under a rokke y-grave

136. *All* Iuno (*for* she). 138. F. vnderstonde; take. 141. Tn. B. alle; F. al. 142. Th. He; F. Tn. That he. F. kynge. 144. Tn. B. Bid; F. Bud. 145. Th. Alcyone; F. Tn. Alchione. 146. Th. alone; F. allone. 149. *After* speke *all insert* right (*see next line*). 150. *All* was woned. 151. Tn. on; F. a. 152. F. hye the. 153. F. toke; went. 154. *All insert* ne *after* never. F. stent. 155. Tn. com: F. come. F. valey. 156. Th. bytwene; F. betwex; Tn. betwix. F. twey. 157. F. corne. 158, 159. *All* noght (*for* nothing). F. oughte. 162. F. dedely; Tn. dedli.

Amid the valey, wonder depe.
Ther thise goddes laye and slepe,
Morpheus, and Eclympasteyre,
That was the god of slepes heyre,
That slepe and did non other werk.
This cave was also as derk
As helle pit over-al aboute;
They had good leyser for to route
To envye, who might slepe beste;
Some henge her chin upon her breste
And slepe upright, her hed y-hed,
And some laye naked in her bed,
And slepe whyles the dayes laste.
This messager com flying faste,
And cryed, 'O ho! awak anon!'
Hit was for noght; ther herde him non.
'Awak!' quod he, 'who is lyth there?'
And blew his horn right in her ere,
And cryed 'awaketh!' wonder hyë.
This god of slepe, with his oon yë
Cast up, axed, 'who clepeth there?'
'Hit am I,' quod this messagere;
'Iuno bad thou shuldest goon'—
And tolde him what he shulde doon
As I have told yow here-tofore;
Hit is no nede reherse hit more;
And wente his wey, whan he had sayd.
Anon this god of slepe a-brayd

166. F. There these; lay. 167. Th. F. B. Eclympasteyre (*as in text*); Tn. Etlympasteyre (*with* t *for* c). 168. Tn. heire; F. eyre. 169. 170. F. werke, derke. 171. Tn. pit; F. pitte. 173. F. To envye; Tn. Th. vie. 175. Tn. slepte; F. slept. B. Tn. I-hid; Th. yhed; F. yhedde. 176. *All* lay (*it is plural*). F. Tn. bedde. 177. F. slepe; Th. Tn. slepte. 178. F. com. Tn. flyyng; F. fleynge; Th. remnyng. 179. F. Tn. O how; Th. ho ho. F. awake. 180. F. there. 181. F. Awake; lythe. 182. F. horne. Tn. B. ere; F. here. 184. Tn. oon; F. on. F. ye; Th. eye; Tn. eiȝe. 185. Th. Tn. Cast; F. Caste. *All ins.* and *after* up. 191. Th. wente; F. went. F. sayede; Tn. seide. 192. F. a-brayede; Tn. abraied.

Out of his slepe, and gan to goon,
And did as he had bede him doon;
Took up the dreynte body sone
And bar hit forth to Alcione,
His wyf the quene, ther as she lay,
Right even a quarter before day,
And stood right at her beddes feet,
And called her, right as she heet,
By name, and seyde, 'my swete wyf,
Awak! let be your sorwful lyf!
For in your sorwe ther lyth no reed;
For certes, swete, I nam but deed;
Ye shul me never on lyve y-se.
But good swete herte, [look] that ye
Bury my body, swiche a tyde
Ye mowe hit fynde the see besyde;
And far-wel, swete, my worldes blisse!
I praye god your sorwe lisse;
To litel whyl our blisse lasteth!'
With that her eyen up she casteth,
And saw noght; '[A]!' quod she for sorwe,
And deyed within the thridde morwe.
But what she sayde more in that swow
I may not telle yow as now,
Hit wer to longe for to dwelle;
My first matere I wil yow telle,
Wherfor I have told this thing
Of Alcione and Seys the king.

195. F. Tooke. F. dreynt. 196. F. bare. Th. Alcione; F. Tn. Alchione. 197. F. wife. 199. Th. her; F. Tn. hys. F. fete. 200. *All* hete. 201. F. sayede; wyfe. 202. F. Awake; lyfe. 203. F. there; rede. 204. *I put* nam; *all have* am. F. dede. 206. *I supply* look, *for the sake of sense and metre; read*—But good swet' hert-ë, look that ye. 207. *All ins.* for *after* body. 210. F. pray; youre. 211. F. while oure. 213. *All* allas (*for* A). 214. F. deyede; Tn. deid. 215. F. sayede. Tn. swow; Th. B. swowe; F. sorowe (!). 216. F. nowe. 219. Tn. told; F. tolde. F. thynge. 220. Th. Alcione; F. Tn. Alchione. F. kynge.

[redacted]

For thus moche dar I saye wel,
I had be dolven everydel,
And deed, right through defaute of slepe,
If I nad red and taken kepe
Of this tale next before:
And I wol telle yow wherfore;
For I ne might, for bote ne bale,
Slepe, or I had red this tale
Of this dreynte Seys the king,
And of the goddes of sleping.
Whan I had red this tale wel,
And over-loked hit everydel,
Me thoghte wonder if hit were so;
For I had never herd speke, or tho,
Of no goddes that coude make
Men [for] to slepe, ne for to wake;
For I ne knew never god but oon.
And in my game I sayde anoon—
And yet me list right evel to pleye—
'Rather then that I shulde deye
Through defaute of sleping thus,
I wolde yive thilke Morpheus,
Or his goddesse, dame Iuno,
Or som wight elles, I ne roghte who—
To make me slepe and have som reste—
I wil yive him the alder-beste
Yift that ever he abood his lyve,
And here on warde, right now, as blyve;

221. *All* say. Tn. wel; F. welle. 222. Tn. eueridel; F. euerydelle. 223. F. thorgh. Tn. defaute; F. defaulte. 224. Tn. F. ne had (*read* nad); Tn. hade. Tn. red; F. redde. *All have* take; *read* taken. 226. F. *omits* I (*by mistake*). 228. F. redde. 229. F. dreynte. 230. Th. goddes; F. Tn. goddis. 231. Tn. red; F. redde. 233. F. thoght. 234. Tn. herd; F. herde. 235. F. goddis. 236. *I supply the former for.* 237. *All* I ne knew. 238. F. sayede. 239. F. pley. 240. F. dey. 241. F. Thorgh defaute. Tn. sleping; F. slepynge. 244. Tn. sum; F. somme. F. [illegible]; F. roght; Th. Tn. rought. 245. Tn. som; F. some. 247. F. [illegible]; F. abode. 248. B. on warde; *rest* onwarde.

If he wol make me slepe a lyte,
Of downe of pure dowves whyte
I wil yive him a fether-bed,
Rayed with golde, and right wel cled
In fyn blak satin doutremere,
And many a pilow, and every bere
Of clothe of Reynes, to slepe softe;
Him thar not nede to turnen ofte.
And I wol yive him al that falles
To a chambre; and al his halles
I wol do peynte with pure golde,
And tapite hem ful many folde
Of oo sute; this shal he have,
If I wiste wher were his cave,
If he can make me slepe sone,
As did the goddesse Alcione.
And thus this ilke god, Morpheus,
May winne of me mo feës thus
Than ever he wan; and to Iuno,
That is his goddesse, I shal so do,
I trow that she shal holde her payd.'
I hadde unneth that word y-sayd
Right thus as I have told hit yow,
That sodeynly, I niste how,
Swich a lust anoon me took
To slepe, that right upon my book
I fil aslepe, and therwith even
Me mette so inly swete a sweven,
So wonderful, that never yit
I trowe no man hadde the wit

251. F. yif (*see* l. 246). Tn. fethirbed; F. feder bedde. 252. Tn. cled; F. cledde. 253. Tn. fyn; F. fyne. Th. doutremere; Tn. doutermere; F. de owter mere. 254. Tn. pilow; F. pelowe. 257, 8. F. fallys, hallys. 264. *All ins.* quene *after* goddesse. Th. Alcione; F. Tn. Alchione. 267. *All* wanne (!). 269. F. payede. 270. Tn. woord; F. worde. F. y-sayede. 271. Th. Tn. B. as; *which* F. *omits.* Tn. told; F. tolde. 273. Tn. lust: F. luste. F. tooke. 274. F. booke. 275. F. evene. 276. F. swevene. 277. Tn. 3it; F. yitte. 278. Th. trowe; F. trow; Tn. trov.

To conne wel my sweven rede;
No, not Ioseph, withoute drede,
Of Egipte, he that redde so
The kinges meting Pharao,
No more than coude the leste of us;
Ne nat scarsly Macrobeus,
He that wrot al thavision
That he mette, king Scipion,
The noble man, the Affrican—
Swiche mervayles fortuned than—
I trowe, a-rede my dremes even.
Lo, thus it was, this was my sweven.

The Dream.

ME thoghte thus:—that hit was May,
And in the dawning ther I lay,
Me mette thus, in my bed al naked:—
[I] loked forth, for I was waked
With smale foules a gret hepe,
That had affrayed me out of slepe,
Through noyse and swetnesse of her song,
And, as me mette, they sate among,
Upon my chambre-roof withoute,
Upon the tyles, al a-boute,
And songen, everich in his wyse,
The moste solempne servyse
By note, that ever man, I trowe,
Had herd; for som of hem song lowe,

281. Th. Tn. B. he; F. ho. F. red; Th. Tn. rad (*but read redde or* radde). 282. F. metynge. 283. F. leste. 285. Tn. wrot; P. wrote. 286. F. kynge. 288. Th. Suche mervayles fortuned than; F. Tn. B. *omit this line.* 291. F. thoght. 292. P. dawenynge Th. ther; *rest om.* 294. *All* And (*for* I). 295. Tn. gret; P. grete. 296. *All insert* my *before* slepe; *it is not wanted.* 297. F. Thorgh; swettenesse: songe. 298. Th. as; P. Tn. B. al (*badly* F. amonge. 299. F. roofe. 300. *All omit* over al; *but omit* over 301. *All* songe, song. 302. F. herde. Tn. B. song; P. songe Tn. song; F. songe (*it can be singular*).

Som hye, and al of oon acorde.
To telle shortly, at oo worde,
Was never herd so swete a steven,
But hit had be a thing of heven;—
So mery a soun, so swete entunes,
That certes, for the toune of Tewnes,
I nolde but I had herd hem singe,
For al my chambre gan to ringe
Through singing of her armonye.
For instrument nor melodye
Was nowher herd yet half so swete,
Nor of acorde half so mete;
For ther was noon of hem that feyned
To singe, for ech of hem him peyned
To fynde out mery crafty notes;
They ne spared not her throtes.
And, soth to seyn, my chambre was
Ful wel depeynted, and with glas
Were al the windowes wel y-glased,
Ful clere, and nat an hole y-crased,
That to beholde hit was grete Ioye.
For hoolly al the storie of Troye
Was in the glasing y-wroght thus,
Of Ector and king Priamus,
Of Achilles and Lamedon,
Of Medea and of Iason,
Of Paris, Eleyne, and Lavyne.
And alle the walles with colours fyne

305. Tn. Som; F. Somme. F. high. 306. F. att. 307. F. harde. 308. F. thynge. 309. F. soune. Th. Th. entunes; F. entewnes. 310. F. tewnes; Th. Tewnes; Tn. twnes. 311. F. herde. 313. F. Thorgh syngynge. 315. F. nowhere herde; halfe. 316. F. halfe. 319. F. *wrongly inserts* of *after* out. F. notys. 320. F. throtys. 321. F. soothe. 323. F. y-glasyd. 324. F. hoole y-crasyd. 326. Tn. hoolly; F. holy. Tn. storie; F. story. 327. F. glasynge. 328. *All* and of king. 329. *All repeat* of king *before* Lamedon; *the words were caught from* l. 328. 330. *All insert* And eke *before* Of Medea. 331. *All* and of (*for* and). 332. Tn. colours; F. colouris.

Were peynted, bothe text and glose,
[Of] al the Romaunce of the Rose.
My windowes weren shet echon,
And through the glas the sunne shon
Upon my bed with brighte bemes,
With many glade gilden stremes;
And eek the welken was so fair,
Blew, bright, clere was the air,
And ful atempre, for sothe, hit was;
For nother cold nor hoot hit nas,
Ne in al the welken was a cloude.
And as I lay thus, wonder loude
Me thoghte I herde an hunte blowe
Tassaye his horn, and for to knowe
Whether hit were clere or hors of soune.
I herde [gon], bothe up and doune,
Men, hors, houndes, and other thing;
And al men speken of hunting,
How they wolde slee the hert with strengthe,
And how the hert had, upon lengthe,
So moche embosed, I not now what.
Anon-right, whan I herde that,
How that they wolde on hunting goon,
I was right glad, and up anoon;
[I] took my hors, and forth I wente
Out of my chambre; I never stente
Til I com to the feld withoute.
Ther overtook I a gret route

334. *All* And; *read* Of. 335. Th. weren; F. were. Tn. shet; F. shette. 336. F. thrugh. 337. F. bryght. 338. F. gilde; Th. B. gyldy; Tn. gilti; *read* gilden. 339. F. eke. F. welken; Th. Tn. welkyn. *All* faire. 340. F. ayre. 341. Th. atempre; F. Tn. ttempre. 342. *All ins.* to *bef.* cold. F. colde; hoote. Th. nas; F. Tn. was. 343. F. welkene; Th. welkyn; Tn. walkyn. 345 F. hoght. 346. F. Tassay; horne. 347. Tn. F. hors Th. F orse. 348. *All insert* And *at the beginning of the line; but read* I erd-e. F. Th. goynge; Tn. goyng; *but read* gon *for grammar and metre*. 350. F. Th. speke; Tn. spake; *but read* spoken. 356. F. huntynge. 357. *I supply* I. F. Tooke; forthe; went. 358. F. stent. 359. F. come; felde. 360. F. ouertoke; grete.

Of huntes and eek of foresteres,
With many relayes and lymeres,
And hyed hem to the forest faste,
And I with hem;—so at the laste
I asked oon, ladde a lymere:—
'Say, felow, who shal hunten here?'
Quod I; and he answered ageyn,
'Sir, themperour Octovien,'
Quod he, 'and is heer faste by.'
'A goddes halfe, in good tyme,' quod I,
'Go we faste!' and gan to ryde.
Whan we came to the forest-syde,
Every man dide, right anoon,
As to hunting fil to doon.
The mayster-hunte anoon, fot-hoot,
With a gret horne blew thre moot
At the uncoupling of his houndes.
Within a whyl the hert [y]-founde is,
I-halowed, and rechased faste
Long tyme; and so, at the laste,
This hert rused and stal away
Fro alle the houndes a prevy way.
The houndes had overshote hem alle,
And were on a defaute y-falle;
Therwith the hunte wonder faste
Blew a forloyn at the laste.
I was go walked fro my tree,
And as I wente, ther cam by me

361. F. eke; foresterys. 362. F. lymerys. 364. Th. I; *which* F. Tn. *omit*. *For* at the *perhaps read* atte. 366. F. felowe whoo. *All* hunte (*read* hunten). 369. F. here fast. 370. *Read* goddes *as* god's. 373. F. didde. 374. F. huntynge fille. 375. F. fote hote. 376. F. blewe; mote. 377. F. vncoupylynge; Th. vncouplynge. 378. F. Withynne: while; herte. Th. F. founde: Tn. found; *read* y-founde (*for* hert *has one syllable*). 381. F. Tn. B. rused; Th. roused. F. staale. 383. Th. ouer-shot; F. ouer-shette; Tn. ouershet. Tn. hem; F. hym (*wrongly*). 384. Tn. on; F. vpon. Tn. defaute; F. defaulte. 386. F. Blewe. Th. Tn. forloyn; F. forleygne. *Perhaps read* atte *for* at the. 388. F. went; came.

[redacted]

A whelp, that fauned me as I stood,
That hadde y-folowed, and coude no good.
Hit com and creep to me as lowe,
Right as hit hadde me y-knowe,
Hild doun his heed and Ioyned his eres,
And leyde al smothe doun his heres.
I wolde han caught hit, and anoon
Hit fledde, and was fro me goon;
And I him folwed, and hit forth wente
Doun by a floury grene wente
Ful thikke of gras, ful softe and swete,
With floures fele, faire under fete,
And litel used, hit semed thus;
For bothe Flora and Zephirus,
They two that make floures growe,
Had mad her dwelling ther, I trowe;
For hit was, on to beholde,
As thogh the erthe envye wolde
To be gayer than the heven,
To have mo floures, swiche seven
As in the welken sterres be.
Hit had forgete the povertee
That winter, through his colde morwes,
Had mad hit suffren, and his sorwes;
Al was forgeten, and that was sene.
For al the wode was waxen grene,
Swetnesse of dewe had mad it waxe.
Hit is no need eek for to axe

389. F. whelpe. Th. fawned; F. Favned. F. stoode. 390. F. goode. 391. F. come. *All have* crepte (*wrongly*; *read* creep). 392. Tn. hade; F. had. 393. B. Hild; F. Hylde; Tn. Held. Th. heed; Tn. hed; F. hede. F. erys. 394. F. herys. 395. *All* haue: *read* han. 396. Tn. fledde; F. fled. 397. F. forthe went. 398. F. went. 399. *All* swete (*and note the rime*). 400. *All* fete, *not* feet. 402. Tn. bothe; F. both. 404. *All* made; *read* mad *or* maad. F. dwellynge. 406. F. therthe; Th. the erthe. 408. F. moo: swche (*sic*). 409. Th. welken; F. walkene. F. sterres. 411. F. thorgh. 412. *All* suffre. 414. F. woode. 415. *All* made. 416. *All* nede eke.

Wher ther were many grene greves,
Or thikke of trees, so ful of leves;
And every tree stood by him-selve
Fro other wel ten foot or twelve.
So grete trees, so huge of strengthe,
Of fourty or fifty fadme lengthe,
Clene withoute bough or stikke,
With croppes brode, and eek as thikke—
They were nat an inche a-sonder—
That hit was shadwe over-al under;
And many an hert and many an hynde
Was both before me and behynde.
Of founes, soures, bukkes, doës
Was ful the wode, and many roës,
And many squirelles, that sete
Ful hye upon the trees, and ete,
And in her maner made festes.
Shortly, hit was so ful of bestes,
That thogh Argus, the noble countour,
Sete to rekene in his countour,
And rekened with his figures ten—
For by tho figures mowe al ken,
If they be crafty, rekene and noumbre,
And telle of every thing the noumbre—
Yet shulde he fayle to rekene even
The wondres, me mette in my sweven.

417. F. Where there. 419. F. stoode. 420. Tn. ten; F. tene. Th. foote; F. fete; Tn. *om.* Th. or; F. Tn. fro other (*repeated*). 422. Th. Tn. Of; F. Or. Th. or; *rest om.* F. fedme; Th. fedome; Tn. fedim; *read* fadme. 424. Th. brode; F. Tn. bothe (*wrongly*). F. eke. 426. Tn. B. shadwe; F. shadewe. 427. Tn. hert; F. herte. 429. Th. fawnes; F. Tn. fovnes. F. Tn. sowres; Th. sowers. 430. Tn. wode; F. woode. 429, 430. B. doys, roys. 431. Th. squyrrels; F. sqwirels; Tn. squirels; B. squyrellys (*three syllables*). 432. F. high. 433. F. festys. 434. F. bestys. 435. Th. Tn. countour; F. counter (*and so in* l. 436). 437. F. Tn. rekene; Th. reken (*caught from above*); *read* rekened. F. figuris. 438. F. figuris. F. mowe; B. mow; Th. Tn. newe (*reading doubtful*). *All have* al ken; *see* note. 440. B. telle; *rest* tel. F. thinge. 441. F. evene. 442. F. swevene.

But forth they romed wonder faste
Doun the wode; so at the laste
I was war of a man in blak,
That sat and had y-turned his bak
To an oke, an huge tree.
'Lord,' thoghte I, 'who may that be?
What ayleth him to sitten here?'
Anoon-right I wente nere;
Than fond I sitte even upright
A wonder wel-faringe knight—
By the maner me thoghte so—
Of good mochel, and yong therto,
Of the age of four and twenty yeer.
Upon his berde but litel heer,
And he was clothed al in blakke.
I stalked even unto his bakke,
And ther I stood as stille as ought,
That, soth to saye, he saw me nought,
For-why he heng his heed adoune.
And with a dedly sorwful soune
He made of ryme ten vers or twelve,
Of a compleynt to him-selve,
The moste pite, the moste rowthe,
That ever I herde; for, by my trowthe,
Hit was gret wonder that nature
Might suffren any creature
To have swich sorwe, and be not deed.
Ful pitous, pale, and nothing reed,

443. *All ins.* right *bef.* wonder. 444. F. Doune; woode. 446. Th. sate; F. Tn. sete. Tn. Iturned; F. turned. 447. F. ooke. 448. Th. Tn. thought; F. thogh (l). 450. F. went. 451. Tn. fond; F. founde. 452 F. farynge. 454. *All but* B. *insert* ryght *before* yong. Tn. ȝung; F. Th. yonge. 455. *All* yere; *read* yeer. 456. *All* heere, here; *read* heer. 457. Th. blacke; F. blake. 458. Tn. bakke; F. bake. 459. F. stoode. 460. F. sawe. 461. Tn. heng; F. henge. Th. heed; Tn. hed; F. hede. 462. Tn. dedly; F. dedely. 463. Th. Tn. twelue; F. twelfe. 464. Th. Tn. selue; F. selfe. 465. Tn. pite; F. pitee. 468. *All* suffre; *read* suffren. 469. F. suche. Th. deed; F. Tn. ded. 470. Tn. pitous; B. pitouse; F. petuose. Tn. nothing; F. no thynge. Th. reed; F. Tn. red.

He sayde a lay, a maner song,
Withoute note, withoute song,
And hit was this; for wel I can
Reherse it; right thus it began.—
¶ 'I have of sorwe so grete woon,
That Ioye gete I never noon,
  Now that I see my lady bright,
  Which I have loved with al my might,
Is fro me deed, and is a-goon.
¶Allas, [the] deth! what ayleth the,
That thou noldest have taken me,
  Whan that thou toke my lady swete?
That was so fayr, so fresh, so fre,
So good, that men may wel [y]-se
  Of al goodnesse she had no mete!'—
Whan he had mad thus his complaynte,
His sorowful herte gan faste faynte,
And his spirites wexen dede;
The blood was fled, for pure drede,
Doun to his herte, to make him warm—
For wel hit feled the herte had harm—
To wite eek why hit was a-drad
By kynde, and for to make hit glad;
For hit is membre principal
Of the body; and that made al
His hewe chaunge and wexe grene
And pale, for no blood [was] sene

471. F. sayed; Tn. said. 471, 2. Tn. song; F. songe. 473. B. *alone supplies* it (=hit); *all insert* ful *before* wel. 475. *All* wone; *read* woon (=quantity). 476. F. Ioy; none. 477, 8. *Read* brighte, mighte? 479. Th. deed; F. ded. *After* l. 479 Thynne *inserts* And thus in sorowe lefte me alone; *it is spurious; see* note. [Hence there is no l. 480.] 481. *I supply* the. Tn. deth; F. dethe. 483. Th. that; *which* F. Tn. *omit.* 484. F. faire. F. freshe; Tn. fressh. 485. *All* se; *but read* y-se. 486. F. goodenesse. 487. *All* made. Th. B. complaynte; F. complaynt. 488. F. sorwful. Th. herte; F. hert. Th. B. faynte; F. faynt. 489. F. spiritis. 490. Tn. blood; F. bloode. 491. Th. herte; F. hert. *All* warme. 492. Th. herte; F. hert. *All* harme. 493. B. wite; F. wete. *All* eke. 498. *All insert* ther *before* no. F. noo bloode. *All* is; *but read* was.

In no maner lumme of his.
  Anoon therwith whan I saw this,
He ferde thus evel ther he sete.
I wente and stood right at his fete,
And grette him, but he spak noght,
But argued with his owne thoght,
And in his witte disputed fame
Why and how his lyf might laste:
Him thoughte his sorwes wer so smerte
And lay so colde upon his herte:
So, through his sorwe and hevy thoght,
Made him that he ne herde me noght;
For he had wel nigh lost his mynde.
Thogh Pan, that men clepe god of kynde,
Were for his sorwes never so wroth.
  But at the laste, to sayn right soth,
He was war of me, how I stood
Before him, and dide of myn hood,
And had ygret him, as I coude.
Debonairly, and no-thing loude,
He sayde, 'I prey thee, be not wroth,
I herde thee not, to sayn the soth,
Ne I saw thee not, sir, trewely.'
  'A! goode sir, no fors,' quod I,
'I am right sory if I have oughte
Destroubled yow out of your thoughte;
For-yive me if I have mis-take.'
  'Yis, thamendes is light to make,'

499. Th. lymme; B. Tn. lyme: F. hym (!). 500. B. saw; F. saugh. 501. F. Th. there; Tn. for. *All* sete (*but note the rime*). 502. F. went; stoode; fete. 503. *All* spake (*wrongly*). 504. Th. Tn. owne; F. ovne. 506. F. Th. lyfe; Tn. life. 507. F. thought. 509. F. throgh. B. sorwe; Tn. sorov; F. sorwes. 511. Tn. lost; F. loste. 512. F. *inserts* the *before* god; Th. Tn. *omit*. 513. F. wrothe. 514. Th. laste; F. last. F. sothe. 515. F. stoode. 516. *All* did. F. hoode. 517. *All insert* best *after* I. 519. F. wrothe. 520. F. sothe. 521. B. saw; F. sawgh. F. trewly. 522. Tn. goode; F. good. 526. F. thamendys; Th. thamendes.

Quod he, 'for ther lyth noon ther-to;
Ther is no-thing missayd nor do.'
  Lo! how goodly spak this knight,
As it had ben another wight;
He made it nouther tough ne queynte.
And I saw that, and gan me aqueynte
With him, and fond him so tretable,
Right wonder skilful and resonable,
As me thoghte, for al his bale.
Anoon-right I gan fynde a tale
To him, to loke wher I might oughte
Have more knowing of his thoughte.
  'Sir,' quod I, 'this game is doon;
I holde that this hert be goon;
These huntes conne him nowher see.'
  'I do no fors therof,' quod he,
'My thought is ther-on never a del.'
  'By our lord,' quod I, 'I trow yow wel,
Right so me thinketh by your chere.
But, sir, oo thing wol ye here?
Me thinketh, in gret sorwe I yow see;
But certes, sir, [and] if that ye
Wolde ought discure me your wo,
I wolde, as wis god helpe me so,
Amende hit, if I can or may;
Ye mowe preve hit by assay.
For, by my trouthe, to make yow hool
I wol do al my power hool;
And telleth me of your sorwes smerte,
Paraventure hit may ese your herte,

527. F. lyeth; Th. lythe; Tn. lith. 528. F. There. *All* myssayde. 529. Th. goodly; F. goodely. *All* spake (!). Th. knyght; F. knyghte. 530. B. ben; *rest* be. 531. F. towgh. 532. F. sawe; aqueynt. 533. F. fonde. 535. F. thoght. 538. F. knowynge. 541. F. huntys konne. 543. F. there on; dele (Tn. del). 544. Tn. Bi; Th. By; F. Be. F. oure lorde; wele (Tn. wel). 545. B. thinketh; F. thenketh. 547. F. grete. 548. *I supply* and. Th. Tn. if; F. yif. 549. Th. Tn. your; F. youre. 550. F. wys; Th. wyse; Tn. wisse. 554. Th. al; F. alle; Tn. *om.* 556. B. ese; F. ease.

That semeth ful seke under your syde.'
With that he loked on me asyde,
As who sayth, 'nay, that wol not be.'
'Graunt mercy, goode frend,' quod he,
'I thanke thee that thou woldest so,
But hit may never the rather be do.
No man may my sorwe glade,
That maketh my hewe to falle and fade,
And hath myn understonding lorn,
That me is wo that I was born!
May noght make my sorwes slyde,
Nought the remedies of Ovyde;
Ne Orpheus, god of melodye,
Ne Dedalus, with his playes slye;
Ne hele me may phisicien,
Noght Ypocras, ne Galien;
Me is wo that I live houres twelve;
But who so wol assaye him-selve
Whether his herte can have pite
Of any sorwe, lat him see me.
I wrecche, that deth hath mad al naked
Of alle blisse that was ever maked,
Y-worthe worste of alle wightes,
That hate my dayes and my nightes;
My lyf, my lustes be me lothe,
For al welfare and I be wrothe.
The pure deth is so my fo,
[Thogh] I wolde deye, hit wolde not so;
For whan I folwe hit, hit wol flee;
I wolde have [hit], hit nil not me.

560. Tn. frend; F. frende. 564. *All* fal. 565. F. vnderstondynge lorne. 566. F. borne. 568. F. Th. *ins.* al (Tn. of) *before* the. 570. *All ins.* his *after* with. 571. *All ins.* no *after* may. 573 Th. Tn. houres; F. oures. 574. *All* assay. 575. Th. herte; F. Tn. hert. 577. F. wrechch; Tn. wrecch; Th. wretche (*for* wrecche). *All* made. 578. F. al; Th. Tn. al the; B. alle (*read* al-le). 579. B. alle; *rest* al. 581. *All* lyfe. F. loothe. 582. F. wroothe (*it is plural*). 583. *All ins.* ful *after* so. F. foo. 584. *All* That; *read* Thogh. F. soo. 586. *For the former* hit, *all have* him; *but see line above.*

This is my peyne withoute reed,
Alway dying, and be not deed,
That Sesiphus, that lyth in helle,
May not of more sorwe telle.
And who so wiste al, by my trouthe,
My sorwe, but he hadde routhe
And pite of my sorwes smerte,
That man hath a feendly herte.
For who so seeth me first on morwe
May seyn, he hath [y]-met with sorwe,
For I am sorwe and sorwe is I.
'Allas! and I wol telle the why;
My [song] is turned to pleyning,
And al my laughter to weping,
My glade thoghtes to hevynesse,
In travaile is myn ydelnesse
And eek my reste; my wele is wo,
My good is harm, and ever-mo
In wrathe is turned my pleying
And my delyt in-to sorwing.
Myn hele is turned into seeknesse,
In drede is al my sikernesse.
To derke is turned al my light,
My wit is foly, my day is night,
My love is hate, my sleep waking,
My mirthe and meles is fasting,

587. Th. reed; F. rede. 588. F. deynge. Th. dede; F. deed. 589. F. B. Thesiphus; Tn. Tesiphus; Th. Tesyphus. (*The two latter are miswritten for* Cesiphus = Sesiphus). Tn. lithe; F. Th. lyeth. 591. Th. Tn. al; F. alle. Th. by; F. Tn. be. 592. Tn. hade; F. had. 594. Tn. feenli (*sic*); Th. F. fendely. 596. Tn. met; Th. F. mette (!); *read* y-met. 598. B. telle; *rest* tel. 599. *For* song, F. Th. *have* sorowe, *and* Tn. *has* sorov, *which are absurd; the reading is obviously* song, *the* ng *being altered to* rowe *by influence of* l. 597, *which the scribes glanced at.* Tn. pleynyng; F. pleynynge. 600. Tn. laughter; F. lawghtre. Tn. weping; F. wepynge. 601. F. thoghtys. 603. *All* eke. 604. Th. Tn. good; F. goode. *All* harme. 605. Th. playeng; F. pleynge. 606. F. sorwynge. 607. Tn. sekenes; F. sekeenesse (*sic*). 609. Tn. liȝt; F. lyghte; Th. syght. 610. Tn. wit; F. wytte. Th. Tn. nyght; F. nyghte. 611. *All* slepe. Tn. waking; F. wakynge. 612. Tn. fasting; F. fastynge.

My countenaunce is nycete,
And al abaved wher-so I be,
My pees, in pleding and in werre;
Allas! how might I fare werre?
'My boldnesse is turned to shame,
For fals Fortune hath pleyd a game
Atte ches with me, allas! the whyle!
The trayteresse fals and ful of gyle,
That al behoteth and no-thing halt,
She goth upryght and yet she halt,
That baggeth foule and loketh faire,
The dispitousë debonaire,
That scorneth many a creature!
An ydole of fals portraiture
Is she, for she wil sone wryen;
She is the monstres heed y-wryen,
As filth over y-strawed with floures;
Her moste worship and her [flour is]
To lyen, for that is her nature;
Withoute feyth, lawe, or mesure
She is fals; and ever laughing
With oon eye, and that other weping.
That is broght up, she set al doun.
I lykne her to the scorpioun,
That is a fals flatering beste;
For with his hede he maketh feste,
But al amid his flateringe
With his tayle he wol stinge,

614. Tn. abaved (*sic*); Th. F. abawed. *All* where so. 617. Tn. boldnes; Th. F. boldenesse. (*Perhaps read* y-turned.) 618. F. pleyde; Th. played; Tn. pleied. 619. F. Atte the (*wrongly*); Th. Tn. At the. Tn. ches; Th. F. chesse. 621. Tn. halt; F. Th. halte (!). 622. Tn. goth; Th. gothe; F. gethe (!). Th. halte; Tn. is halt; F. is halte. 627. Th. wrien; *rest* varien (!). 628. Th. Tn. monstres; F. Mowstres. Th. heed; F. Tn. hed. 629. B. filth; *rest* fylthe. Th. Tn. ystrowed. 630. F. worshippe. Th. Tn. floures; F. B. flowrys, *read* flour is. 632. Tn. feith; F. feythe. 633. F. lawghynge. 634. Tn. oon; Th. F. one. Th. eye; Tn. eiz; F. yghe. F. wepynge. 635. Th. set; F. sette. 637. F. flateyrynge; Tn. flateryng. 639. Th. Tn. amyd; F. amydde. 640. Th. he; F. hyt; Tn. it.

And envenyme; and so wol she.
She is thenvyous charite
That is ay fals, and semeth wele,
So turneth she her false whele
Aboute, for it is no-thing stable,
Now by the fyre, now at table;
Ful many oon hath she thus yblent.
She is pley of enchauntement,
That semeth oon and is nat so,
The false theef! what hath she do,
Trowest thou? by our lord, I wol the seye.
Atte ches with me she gan to pleye;
With her false draughtes divers
She stal on me, and took my fers.
And whan I saw my fers aweye,
Alas! I couthe no lenger pleye,
But seyde, "farwel, swete, y-wis,
And farwel al that ever ther is!"
Therwith Fortune seyde "chek here!"
And "mate!" in mid pointe of the chekkere
With a poune erraunt, allas!
Ful craftier to pley she was
Than Athalus, that made the game
First of the ches: so was his name.
But god wolde I had ones or twyes
Y-koud and knowe the Ieupardyes
That coude the Grek Pithagores!
I shulde have pleyd the bet at ches,

642. F. thenvyouse; Tn. thenvious; Th. the enuyous. 644. Th. false; F. Tn. fals. 645. F. no thynge. 647. Th. Ful; *rest* For. *All ins.* thus *after* she. 649. Th. nat; F. Tn. not. 650. Th. false; F. Tn. fals. Th. F. thefe; Tn. knaue. 651. F. oure lorde; sey. 652. *All* At the; Atte *is better.* Tn. ches; Th. F. chesse. F. pley. 653. Th. Tn. false; F. fals. 654. F. staale; toke. F. Tn. fers; Th. feers. 655. F. sawgh. B. a-waye; *rest* away. 656. B. pleye; Th. F. play; Tn. pley. 657. *All* farewel (farewell); *and in* l. 658. 660. *All insert* the *after* in (*badly*). 661. F. povne; Tn pou*n*; Th. paune. Tn. erraunt; F. errante. 663. Tn. Athalaus. 664. Tn. ches; Th. F. chesse. 666. B. I-koude; Th. Tn. Ikonde (!); F. y-konde (!); *see* l. 667. 667. Tn. Grek; F. Greke. Th. Pithagores; F. Tn. Pictagoras. 668. Tn. pleyd; F. pleyde.

And kept my fers the bet therby;
And thogh wherto? for trewely
I hold that wish nat worth a stree!
Hit had be never the bet for me.
For Fortune can so many a wyle,
Ther be but fewe can her begyle,
And eek she is the las to blame;
My-self I wolde have do the same
Before god, had I ben as she;
She oghte the more excused be.
For this I say yet more therto,
Had I be god and mighte have do
My wille, whan she my fers caughte,
I wolde have drawe the same draughte.
For, also wis god yive me reste,
I dar wel swere she took the beste!
'But through that draughte I have lorn
My blisse; allas! that I was born!
For evermore, I trowe trewly,
For al my wille, my lust hoolly
Is turned; but yet, what to done?
By our lord, hit is to deye sone;
For nothing I leve hit noght,
But live and deye right in this thoght.
Ther nis planete in firmament,
Ne in air ne in erthe, noon element,
That they ne yive me a yift echoon
Of weping, whan I am aloon.
For whan that I avyse me wel,
And bethenke me every-del,

[illegible]

How that ther lyth in rekening,
In my sorwe, for no-thing;
And how ther leveth no gladnesse
May gladde me of my distresse,
And how I have lost suffisance,
And therto I have no plesance,
Than may I say, I have right noght.
And whan al this falleth in my thoght,
Allas! than am I overcome!
For that is doon is not to come!
I have more sorowe than Tantale.'
And whan I herde him telle this tale
Thus pitously, as I yow telle,
Unnethe mighte I lenger dwelle,
Hit dide myn herte so moche wo.
'A! good sir!' quod I, 'say not so!
Have som pite on your nature
That formed yow to creature.
Remembre yow of Socrates,
For he ne counted nat thre strees
Of noght that Fortune coude do.'
'No,' quod he, 'I can not so.'
'Why so? good sir! parde!' quod I;
'Ne say noght so, for trewely,
Thogh ye had lost the ferses twelve,
And ye for sorwe mordred your-selve,
Ye sholde be dampned in this cas
By as good ryght as Medea was,
That slow her children for Iason;
And Phyllis als for Demophon

699. Tn. lyth; F. lyeth. F. rekenynge. 700. Th. Tn. In; F. Inne. 701. F. levyth noe. 702. B. Tn. glade; F. glad; *read* gladde. 703. Th. lost; F. loste. 710. Tn. telle; F. tel. 711. Th. Tn. Thus; F. This. 712. F. myght; duelle. 713. Tn. dide; F. dyd. 714. Th. good; F. goode. 715. Tn. som; F. somme. 721. *All insert* yis (*or* yes) *before* parde; *which spoils both sense and metre.* 722. Th. say; *rest om.* F. trewly. 723. Th. lost; F. loste. 726. Th. good; F. goode. 727. Tn. slowe; F. slowgh. 728. *All* also; *read* als.

Heng her-self, so weylaway!
For he had broke his terme-day
To come to her. Another rage
Had Dydo, quene eek of Cartage,
That slow her-self, for Eneas
Was fals; [a!] whiche a fool she was!
And Ecquo dyed for Narcisus
Nolde nat love her; and right thus
Hath many another foly don.
And for Dalida dyed Sampson,
That slow him-self with a pilere.
But ther is [noon] a-lyve here
Wolde for a fers make this wo!'
'Why so?' quod he; 'hit is nat so;
Thou wost ful litel what thou menest;
I have lost more than thou wenest.
'Lo, [sir,] how may that be?' quod I;
'Good sir, [telleth] me al hoolly
In what wyse, how, why, and wherfore
That ye have thus your blisse lore.'
'Blythly,' quod he, 'com sit adoun;
I telle thee up condicioun
That thou shalt hoolly, with al thy wit,
Do thyn entent to herkene hit.'
'Yis, sir.' 'Swere thy trouthe ther-to.'
'Gladly.' 'Do than holde her-to!'
'I shal right blythly, so god me save,

729. F. Henge. 732. *All* the quene: *omit* the. *All* eke. 733. Tn. slow; F. slough. F. selfe. 734. *I supply former* a. F. foole. 735. *All* Ecquo. 739. Tn. slow; F. slough. F. hym-selfe. 740. *All* no man; *but read* noon. 741. *Perhaps read* maken. 743. F. woste; menyst. 744. Th. lost; F. loste. F. thow wenyst. 745. F. Tn. Loo she that may be; Th. Howe that may be; *clearly* she *is an error for* sir, *and* Howe that may be *for* how may that be: *ed.* 1561 *has* Howe may that be). 746. F. Tn. telle; Th. tel: *but read* telleth (*plural*); *see* l. 748. F. hooly. 749. F. come. Tn. sit; F. sytte. 750. F. *inserts* hyt *after* telle; *which* Th. Tn. *omit*. Th. Tn. vpon a; F. vp a; *but* vp *is right*. 751. F. hooly. Tn. wit; Th. wyt; F. wytte. 752. Tn. hit; F. hitte ?). 754. F. Tn. lo; Th. to. 755. *Perhaps* right *should be omitted.*

Hoolly, with al the witte I have,
Here yow, as wel as I can.'
'A goddes half!' quod he, and began:—
'Sir,' quod he, 'sith first I couthe
Have any maner wit fro youthe,
Or kyndely understonding
To comprehende, in any thing,
What love was, in myn owne wit,
Dredeles, I have ever yit
Be tributary, and yiven rente
To love hoolly with goode entente,
And through plesaunce become his thralle,
With wille, body, herte, and alle.
Al this I putte in his servage,
As to my lorde, and dide homage;
And ful devoutly prayde him to,
He shulde besette myn herte so,
That it plesaunce to him were,
And worship to my lady dere.
'And this was longe, and many a yere
Or that myn herte was set owhere,
That I did thus, and niste why;
I trowe hit cam me kyndely.
Paraunter I was therto able
As a whyt wal or a table;
For hit is redy to cacche and take
Al that men wil therin make,
Wher-so men wol portreye or peynte,
Be the werkes never so queynte.

756. F. Hooly. 758. B. half; F. halfe. 760. Tn. wit; F. wytte. 761. F. vnderstondynge. 763. Tn. wit; F. wytte. 764. Tn. yit; F. yitte. 765. Tn. youen; F. yive. 766. F. hooly. 768. *All insert* good *before* wille; *but* wille *has two syllables.* 771. *All* deuoutely. *All needlessly insert* I *before* prayde. Th. prayde; F. prayed. 772. Th. Tn. herte; F. hert. 773. F. plesance; *but see* l. 767. 774. F. worshippe. 778. Tn. cam; F. came. 779. F. Perauenture: *see* l. 788. *All insert* moste *before* able. 780. F. white walle. 781. F. cachche. 783. F. Tn. Whethir; Th. Whether; *read* Wher (*contracted form*). F. portrey or peynt; Tn. purtrey or peynte. 784. Tn. queynte; F. queynt.

'And thilke tyme I ferde so
I was able to have lerned tho,
And to have coud as wel or better,
Paraunter, other art or letter.
But for love cam first in my thought,
Therfore I forgat it nought.
I chees love to my firste craft,
Therfor hit is with me [y]-laft.
For-why I took hit of so yong age,
That malyce had my corage
Nat that tyme turned to no-thing
Through to mochel knowleching.
For that tyme youthe, my maistresse,
Governed me in ydelnesse;
For hit was in my firste youthe,
And tho ful litel good I couthe;
For al my werkes were flitting,
And al my thoghtes varying;
Al were to me yliche good,
That I knew tho; but thus hit stood.
'Hit happed that I cam on a day
Into a place, ther I say,
Trewly, the fayrest companyë
Of ladies, that ever man with yë
Had seen togedres in oo place.
Shal I clepe hit hap other grace
That broghte me ther? nay, but Fortune,
That is to lyen ful comune,

785. *All insert* ryght *before* so. 787. Th. Tn. conde (*for* coude); F. kende (*which may pass*). 788. *All* arte. 789. Tn. kam; F. came. 790. *All* forgate. 791. Th. chees; Tn. chese; F. ches. Tn. fyrste; F. first. *All* crafte (*but it will not rime*). 792. *All* lafte (*wrongly*); *read* y-laft. 793. *All* For-why; *read* For? *All* toke. *All* yonge. 795. F. no thynge. 796. F. Thorgh. Tn. knowlechynge: F. knowlachynge. 799. Tn. firste; F. first. 800. F. goode; Th. good. 801. F. flyttynge. 802. *All ins.* That tyme (*see* l. 797) *bef.* And. Tn. thoughten; *rest* thoght. F. varyinge. 804. F. knewe; stoode. 805. F. came. *Perhaps* on (*or* a) *should be omitted.* 806. *All* ther that I; *om.* that. 808. F. euere. F. Tn. ye; Th. eye. 810. Tn. hap; F. happe. 811. F. broght; Tn. broghte. *All* there.

The false trayteresse, pervers,
God wolde I coude clepe her wers!
For now she worcheth me ful wo,
And I wol telle sone why so.
'Among thise ladies thus echoon,
Soth to seyn, I saw [ther] oon
That was lyk noon of [al] the route,
For I dar swere, withoute doute,
That as the someres sonne bright
Is fairer, clerer, and hath more light
Than any planete, [is] in heven,
The mone, or the sterres seven,
For al the worlde, so had she
Surmounted hem alle of beaute,
Of maner and of comlinesse,
Of stature and wel set gladnesse,
Of goodlihede so wel beseye—
Shortly, what shal I more seye?
By god, and by his halwes twelve,
It was my swete, right as her-selve
She had so stedfast countenaunce,
So noble port and meyntenaunce;
And Love, that had herd my bone,
Had espyed me thus sone,
That she ful sone, in my thoght,
As helpe me god, so was y-caught
So sodenly, that I ne took
No maner counseyl but at her look

813. Tn. false; F. fals. 816. Tn. telle; F. tel. 817. F. Among these. 818. *I supply* ther. 819. *All* lyke (like). *I supply* al. 821. Tn. bryght; F. bryghte. 822. Th. lyght; F. lyghte. 823. *All* any other planete in; *see* note. F. hevene. 824. F. sevene. 826. Th. Tn. Surmounted; F. Surmountede. Tn alle; F. al. 828. *All ins.* of *after* and. F. *ins.* so *before* wel; *which* Th. Tn. *omit.* Th. Tn. set; F. sette. 829. Th. goodlyhede; F. godlyhede. *All ins.* and *before* so, *probably caught from the line above.* B. beseye; *rest* besey. 830. Th. *supplies* more; F. Tn. *omit.* *All* sey. 831. Th. Tn. his; F. *omits.* 832. Tn. as; Th. F. al. 833. Th. stedfast; F. stedfaste. 835. F. Tn. had wel herd; *om.* wel. 838. F. y-kaught; Th. I cought; Tn. I caughte. 839. *All* toke. 840. *All* loke.

And at myn herte; for-why her eyen
So gladly, I trow, myn herte seyen,
That purely tho myn owne thoght
Seyde hit were [bet] serve her for noght
Than with another to be wel.
And hit was soth, for, everydel,
I wil anoon-right telle thee why.
'I saw her daunce so comlily,
Carole and singe so swetely,
Laughe and pleye so womanly,
And loke so debonairly,
So goodly speke and so frendly,
That certes, I trow, that evermore
Nas seyn so blisful a tresore.
For every heer [up]on her hede,
Soth to seyn, hit was not rede,
Ne nouther yelow, ne broun it nas;
Me thoghte, most lyk gold it was.
And whiche eyen my lady hadde!
Debonair, goode, glade, and sadde,
Simple, of good mochel, noght to wyde;
Therto her look nas not a-syde,
Ne overthwert, but beset so wel,
Hit drew and took up, everydel,
Alle that on her gan beholde.
Her eyen semed anoon she wolde
Have mercy; fooles wenden so;

841. Th. And; F. Tn. But (*caught from* l. 840). Th. Tn. herte; F. hest (*wrongly*). *All* for why; *read* for? 842. F. hert; Th. Tn. herte. 843. F. ovne; *read* owne. 844. F. beter; Th. better; Tn. bettyr; *read* bet. 848. Tn. saw; F. sawgh. F. comlely; Th. comely; Tn. comly. 850. F. Lawghe; pley. 852. Th. goodly; F. goodely. 854. Tn. seyn; F. seyne. 855. *All* on; *read* upon. 856. Tn. seyn; F. seyne. (*For* was *probably read* nas.) 857. F. yelowe; broune. 858. F. Tn. thoght. Th. F. lyke; Tn. likely. Th. golde; *which* F. Tn. *absurdly omit.* 861. F. goode. 862. F. looke. 863. F. ouertwert; Tn. ouyrthwerte; Th. ouertwhart (*sic*). Th. beset; Tn. biset; F. besette. 864. F. Tn. drewh. F. tooke. *All* euerydele. 865. Tn. B. Alle; F. Th. Al. 867. F. foolys; B. folys.

But hit was never the rather do.
Hit nas no countrefeted thing,
It was her owne pure loking,
That the goddesse, dame Nature,
Had made hem opene by mesure,
And close; for, were she never so glad,
Her loking was not foly sprad,
Ne wildely, thogh that she pleyde;
But ever, me thoghte, her eyen seyde,
"By god, my wrathe is al for-yive!"
'Therwith her liste so wel to live,
That dulnesse was of her a-drad.
She nas to sobre ne to glad;
In alle thinges more mesure
Had never, I trowe, creature.
But many oon with her loke she herte,
And that sat her ful lyte at herte,
For she knew no-thing of her thoght;
But whether she knew, or knew hit noght,
Algate she ne roghte of hem a stree!
To gete her love no ner nas he
That woned at home, than he in Inde;
The formest was alway behynde.
But goode folk, over al other,
She loved as man may do his brother;
Of whiche love she was wonder large,
In skilful places that bere charge.
'Which a visage had she ther-to!
Allas! myn herte is wonder wo

869. F. thynge. 870. F. lokynge. 873. Th. close; Tn. clos; F. cloos. 874. F. lokynge. 876. Tn. thoghte; F. thoght. 877. Th. By; F. Tn. Be. 882. Th. trowe; F. Tn. trow. 883. Th. herte; Tn. hyrte; F. hert. 884. *All* sate. B. lyte; Tn. lite; F. litel. Th. Tn. herte; F. hert. 885. Tn. knew; F. knowe (*sic*). F. no thynge. 886. *This line is in* Th. *only*; Th. *has* knewe (*twice*). 887. Tn. roghte; Th. F. rought. 888. Tn. ner; F. nerre. 889. Th. than; Tn. then; F. that (*sic*). 891. Tn. gode; Th. F. good. *All* folke. 893. F. wounder; *see* l. 896. 894. F. placis. 895. *All* But which; *omit* But.

That I ne can discryven hit!
Me lakketh bothe English and wit
For to undo hit at the fulle;
And eek my spirits be so dulle
So gret a thing for to devyse.
I have no wit that can suffyse
To comprehenden her beaute;
But thus moche dar I seyn, that she
Was rody, fresh, and lyvely hewed;
And every day her beaute newed.
And negh her face was alder-best,
For certes, Nature had swich lest
To make that fair, that trewly she
Was her cheef patron of beaute,
And cheef ensample of al her werke,
And moustre; for, be hit never so derke,
Me thinketh I se her ever-mo.
And yet more-over, thogh alle tho
That ever lived were now a-lyve,
[They] ne sholde have founde to discryve
In al her face a wikked signe;
For hit was sad, simple, and benigne.
'And which a goodly softe speche
Had that swete, my lyves leche!
So frendly, and so wel y-grounded,
Up al resoun so wel y-founded,
And so tretable to alle gode,

898. Th. bothe; F. both. 900. *All* eke. B. spiritz; F. spirites. 901. *All* grete. *All* thynge. 902. Th. wyt; Tn. F. witte. 903. Th. F. comprehende; Tn. comprehend; *read* comprehenden. 904. Tn. seyn; F. sayn. 905. *All insert* white *after* Was, *which spoils metre and story; see* l. 948. F. fressh. 908. Th. Tn. certes; F. certys. 909. *All* faire *or* fayre. 910, 911. B. chief; *rest* chefe. Th. Tn. patron; F. patrone. 913. F. thynkyth. 914. Tn. B. alle; Th. F. al (*it is plural*). 916. *I supply* They; Th. Ne wolde haue; Tn. Ne sholde haue; F. Ne sholde ha. *The right reading is* They ne sholde have (They ne *being read as* They n'). 919. Th. goodly; F. goodely. 921. Th. frendly; F. frendely. 922. F. B. Vp; Th. Tn. Vpon; *see* l. 750. 923. Tn. B. alle; F. al. Tn. gode; F. goode.

That I dar swere by the rode,
Of eloquence was never founde
So swete a sowninge facounde,
Ne trewer tonged, ne scorned lasse,
Ne bet coude hele; that, by the masse
I durste swere, thogh the pope hit songe,
That ther was never through her tonge
Man ne woman gretly harmed;
As for her, [ther] was al harm hid;
Ne lasse flatering in her worde,
That purely, her simple recorde
Was founde as trewe as any bonde,
Or trouthe of any mannes honde.
Ne chyde she coude never a del,
That knoweth al the world ful wel.
'But swich a fairnesse of a nekke
Had that swete, that boon nor brekke
Nas ther non sene, that mis-sat.
Hit was whyt, smothe, streght, and flat,
Withouten hole; [and] canel-boon,
As by seming, had she noon.
Her throte, as I have now memoire,
Semed a round tour of yvoire,
Of good gretnesse, and noght to greet.
'And gode faire WHYTE she heet,
That was my lady name right.
She was bothe fair and bright,

924. *After* swere *all insert* wel (*needlessly*). Tn. rode; F. roode. 929. Th. Tn. pope; F. Pape. 930. *All ins.* yet *after* never. Th. through; F. throgh. 931. F. gretely. 932. Th. Tn. her; F. hit (*sic*). *I supply* ther (*cf.* l. 930); *perhaps omitted, because* her *also ended in* her. *All* harme. 933. F. flaterynge; word. 937. *All* dele. 938. *All* worlde; wele. 939. *All* fairenesse (fayrenes). 941. Th. Tn. B. sene; F. seen. Th. F. myssatte; Tn. missate. 942. *All badly insert* pure (*dissyllabic*) *before* flat; *but* smothe *has two syllables.* Tn. flat; Th. F. flatte. 943. *All* or; *I read* and. 944. Th. by; *rest* be. 946. *All* rounde. Th. tour; F. Tn. toure. 947. Th. good; F. goode. F. gretenesse; grete. 948. B. het; *rest* hete. 949. Th. right; F. ryghte. 950. *All* faire. Th. bright; F. bryghte.

She hadde not her name wrong,
Right faire shuldres, and body long
She hadde, and armes, every lith
Fattish, flesshy, not greet therwith:
Right whyte handes, and nayles rede.
Rounde brestes; and of good brede
Her hippes were, a streight flat bak.
I knew on her [no maner] lak
That al her limmes nere sewing,
In as fer as I had knowing.
'Therto she coude so wel pleye,
Whan that her liste, that I dar seye,
That she was lyk to torche bright,
That every man may take of light
Ynogh, and hit hath never the lesse.
'Of maner and of comlinesse
Right so ferde my lady dere;
For every wight of her manere
Might cacche ynogh, if that he wolde,
If he had eyen her to beholde.
For I dar sweren, if that she
Had among ten thousand be,
She wolde have be, at the leste,
A cheef mirour of al the feste,
Thogh they had stonden in a rowe.
To mennes eyen that coude have knowe.
For wher-so men had pleyd or waked,

951. *All* had (*but it is emphatic*). *All* wronge. 952. *All* longe. 953. *All* had. 954. Th. great; F. Tn. grete. 957. Tn. bak; F. bakke. 958. B. knyw; *rest* knewe. *I read* no maner; *all have* noon other (1). Tn. lak; F. lakke. 959. *All insert* pure (*dissyllabic*) *after* nere; *but* limmes *is dissyllabic*. 960. Tn. fer; F. ferre. F. knowynge. 961. Th. playe; F. pley. 962. Tn. liste; F. list. Th. saye; F. sey. 963. *All* lyke. 965. F. hathe. 969. Tn. cacche; F. cachche. Th. Tn. if; F. yif (*and in* l. 970). 971. *All* swere wel; *read* sweren (*omitting the expletive* wel). 972. *All* thousande. 973. F. lest. 974. B. chieff; *rest* chefe. Th. Tn. myrrour, F. meroure. Th. Tn. feste; F. fest. 975. Th. F. stonde; *read* stonden. 976. Th. that; *which* Tn. F. *omit*. 977. Tn. B. pleyd; F. pleyed.

Me thoghte the felawship as naked
Withouten her, that saw I ones,
As a coroune withoute stones.
Trewely she was, to myn yë,
The soleyn fenix of Arabye,
For ther liveth never but oon;
Ne swich as she ne knew I noon.
'To speke of goodnesse; trewly she
Had as moche debonairte
As ever had Hester in the bible,
And more, if more were possible.
And, soth to seyne, therwith-al
She had a wit so general,
So hool enclyned to alle gode,
That al her wit was set, by the rode,
Withoute malyce, upon gladnesse;
Therto I saw never yet a lesse
Harmful, than she was in doing.
I sey nat that she ne had knowing
What was harm, or elles she
Had coud no good, so thinketh me.
'And trewly, for to speke of trouthe,
But she had had, hit had be routhe.
Therof she had so moche her del—
And I dar seyn and swere hit wel—
That Trouthe him-self, over al and al,
Had chose his maner principal

978. F. thoght. Th. felaushyp; Tn. feliship; F. felysshyppe. 979. Tn. saw; F. sawgh. 981. Th. F. Trewly; Tn. Truly. B. ye; Th. F. eye (*note the rime*). 982. Th. Tn. soleyn; F. soleyne. 983. Th. lyueth; F. levyth. 984. Tn. knew; *rest* knowe. 985. Th. goodnesse; F. godenesse. 988. Th. Tn. if; F. yif. 989. Tn. F. seyn; Th. sayne. F. alle. 990. Tn. wit; F. wytte. Th. general; F. generalle. 991. F. hoole. 992. *All* wytte. 994. *All* And thereto; *but* And *is needless*. F. sawgh. 995. Th. Harmful; F. Harmeful. 996. *For* ne had *perhaps read* nad. 997. *I transpose; all have* What harme was (*but* harm *is monosyllabic, and the line is then bad*). 998. Tn. F. coude. Th. thynketh; F. thenketh. 1000. F. had hadde hyt hadde. 1001. *All* dele. 1002. *All* wele. 1003. F. al and alle. 1004. Th. principal; F. principalle.

In her, that was his resting-place.
Ther-to she hadde the moste grace,
To have stedfast perseveraunce
And esy, atempre governaunce,
That ever I knew or wiste yit;
So pure suffraunt was her wit.
And reson gladly she understood,
Hit folowed wel she coude good.
She used gladly to do wel;
These were her maners every-del.
'Therwith she loved so wel right,
She wrong do wolde to no wight;
No wight might do her no shame,
She loved so wel her owne name.
Her luste to holde no wight in honde.
Ne, be thou siker, she wolde not fonde
To holde no wight in balaunce,
By half word ne by countenaunce,
But-if men wolde upon her lye;
Ne sende men in-to Walakye,
To Pruyse and in-to Tartarye,
To Alisaundre, ne in-to Turkye,
And bidde him faste, anoon that he
Go hoodles to the drye se,
And come hoom by the Carrenare;
And seye, "Sir, be now right ware
That I may of yow here seyn
Worship, or that ye come ageyn!"
She ne used no suche knakkes smale.
'But wherfor that I telle my tale?

1007. F. stedefaste. 1008. Th. Tn. B. attempre; F. atempry. 1009. Tn. knew; F. knewe. Tn. yit; F. yitte. 1010. Tn. wit; F. wytte. 1011. F. vnderstoode. 1012. F. goode. 1016. *All* wronge. 1019. Tn. luste; F. lust. 1022. *All* halfe worde. 1025. Th. F. pruyse; Tn. pruse; B. sprewse. 1027. Th. bydde; F. bid. 1028. Th. hoodlesse; F. hodeles. *All* in-to; *read* to. 1029. B. hom; *rest* home. Tn. Carrynare. 1030. F. Tn. sey; Th. *omits*. 1032. F. Worshyppe. 1034. F. wherefore. Tn. telle; F. tel.

Right on this same, as I have seyd,
Was hoolly al my love leyd;
For certes, she was, that swete wyf,
My suffisaunce, my lust, my lyf,
Myn hap, myn hele, and al my blisse,
My worldes welfare and my [lisse],
And I hers hoolly, everydel.'
'By our lord,' quod I, 'I trowe yow wel!
Hardely, your love was wel beset,
I not how ye mighte have do bet.'
'Bet? ne no wight so wel!' quod he.
'I trowe hit, sir,' quod I, 'parde!'
'Nay, leve hit wel!' 'Sir, so do I;
I leve yow wel, that trewely
Yow thoghte, that she was the beste,
And to beholde the alderfaireste,
Who so had loked with your eyen.'
'With myn? nay, alle that her seyen
Seyde, and sworen hit was so.
And thogh they ne hadde, I wolde tho
Have loved best my lady fre,
Thogh I had had al the beaute
That ever had Alcipyades,
And al the strengthe of Ercules,
And therto had the worthinesse
Of Alisaundre, and al the richesse
That ever was in Babiloyne,
In Cartage, or in Macedoyne,

1035. *All* seyde (sayde). 1036. F. hooly. *All* leyde (layde). 1037. *All* wyfe (wife). 1038. F. luste. *All* lyfe (life). 1039. Tn. F. happe; Th. hope. 1040. F. worldys. *I substitute* lisse *for* goddesse; *see* note. 1041. F. hooly hires and; Th. Tn. holy hers and; B. hooly hyres. 1042. F. oure. 1043. Th. beset; F. besette; Tn. yset. 1044. F. myght haue doo bette. 1045. Th. Tn. Bet; F. Bette. F. wele. 1046. F. hit wel sir; Th. Tn. *om.* hit wel. 1047. F. sire. 1048. *All* trewly. 1049. Th. Tn. beste; F. best. 1050. Tn. fayreste; F. fayrest. 1051. *All ins.* her *after* loked. 1052. Tn. alle; F. al. 1053. *All* swore; *read* sworen. 1054. *Perhaps read* nadde. 1056. F. had hadde (*better* hadde had). 1057. *All* Alcipyades. 1060. Th. Tn. Alisaundre; F. Alisaunder. ? *omit* al.

Or in Rome, or in Ninive;
And therto al-so hardy be
As was Ector, so have I Ioye,
That Achilles slow at Troye—
And therfor was he slayn also
In a temple, for bothe two
Were slayn, he and Antilogus,
And so seyth Dares Frigius,
For love of [her] Polixena—
Or ben as wys as Minerva,
I wolde ever, withoute drede,
Have loved her, for I moste nede!
"Nede!" nay, I gabbe now,
Noght "nede," and I wol telle how,
For of good wille myn herte hit wolde,
And eek to love her I was holde
As for the fairest and the beste.
'She was as good, so have I reste,
As ever Penelope of Grece,
Or as the noble wyf Lucrece,
That was the beste—he telleth thus,
The Romain Tytus Livius—
She was as good, and no-thing lyke,
Thogh her stories be autentyke;
Algate she was as trewe as she.
But wherfor that I telle thee
Whan I first my lady sey?
I was right yong, [the] soth to sey,
And ful gret need I hadde to lerne;

1064. Th. therto: F. Tn. to (*see* 1059). Th. Tn. al so; F. also as. 1066. Tn. slow; F. slough. 1067. Tn. therfor; F. therfore. 1069. Tn. slayn; F. slayne. Th. Tn. Antilegius; F. Antylegyus. 1071. *I supply* her. 1074. Tn. moste; F. most. 1075. *All insert* [illegible] *after* nay; *we must omit it.* 1075, 6. F. nowe, howe. 1077. Tn. good; F. goode. F. hert. 1078. *All* eke. 1081. *All ins.* was *after* ever. Th. Penelope; F. Penelopee; Tn. penelapie. 1082. *All* wyfe (wife). 1083. Th. beste; F. best. 1084. Tn. romayn; F. Romayne. 1088. *All* wherfore. 1089. F. firste. Th. sey; F. say. 1090. *All* yonge. *I supply* the. 1091. F. grete nede.

Whan my herte wolde yerne
To love, it was a gret empryse.
But as my wit coude best suffyse,
After my yonge childly wit,
Withoute drede, I besette hit
To love her in my beste wyse,
To do her worship and servyse
That I tho coude, by my trouthe,
Withoute feyning outher slouthe;
For wonder fayn I wolde her se.
So mochel hit amended me,
That, whan I saw her first a-morwe,
I was warished of al my sorwe
Of al day after, til hit were eve;
Me thoghte no-thing mighte me greve,
Were my sorwes never so smerte.
And yit she sit so in myn herte,
That, by my trouthe, I nolde noght,
For al this worlde, out of my thoght
Leve my lady; no, trewly!'
'Now, by my trouthe, sir,' quod I,
'Me thinketh ye have such a chaunce
As shrift withoute repentaunce.'
'Repentaunce! nay fy,' quod he;
Shulde I now repente me
To love? nay, certes, than were I wel
Wers than was Achitofel,
Or Anthenor, so have I Ioye,
The traytour that betraysed Troye,

1093. F. grete. 1094. *All* wytte. Tn. best; F. beste. 1095. *All* yonge. F. childely wytte. 1097. B. beste; *rest* best. 1098. F. worshippe. Th. F. *insert* the *before* servyse; *but* Tn. *omits*. 1099. *All* coude tho; *read* tho coude. Tn. by; F. be. 1100. F. Feynynge. 1101. Tn. fayn; F. feyne. 1103. Tn. saw; F. sawgh. 1104. Th. warysshed; F. Tn. warshed. 1106. F. thoght. 1108. Tn. sit; Th. syt; F. sytte. Th. Tn. in; F. *om.* 1110. Th. out; Tn. F. oute. 1111. *All* trewly. 1114. *All* shrifte (shryfte). 1117. Tn. certes; F. certis. 1118. Tn. Achitofell; F. Achetofel. 1120. Tn. traytour; F. traytore. Tn. F. B. betraysed; Th. betrayed.

Or the false Genelon,
He that purchased the treson
Of Rowland and of Olivere.
Nay, whyl I am a-lyve here
I nil foryete her never-mo.'
'Now, goode sir,' quod I [right] tho,
'Ye han wel told me her-before.
It is no need reherse hit more
How ye sawe her first, and where;
But wolde ye telle me the manere,
To her which was your firste speche—
Therof I wolde yow be-seche—
And how she knewe first your thoght,
Whether ye loved her or noght,
And telleth me eek what ye have lore;
I herde yow telle her-before.'
'Ye,' seyde he, 'thou nost what thou menest;
I have lost more than thou wenest.'
'What los is that, [sir]?' quod I tho;
'Nil she not love yow? is hit so?
Or have ye oght doon amis,
That she hath left yow? is hit this?
For goddes love, tel me al.'
'Before god,' quod he, 'and I shal.
I saye right as I have seyd,
On her was al my love leyd;
And yet she niste hit never a del

1121. Th. false; F. fals. *All* Genellon. 1123. Tn. rowland; F. Rowlande. 1124. *All* while (whyle). 1126. F. good; Tn. gode. *I supply* right. 1127. *All* tolde. B. her-; F. here-. 1128. *All* nede. F. Th. Tn. *insert* to *after* need; B. *omits it.* Tn. hit; Th. it; F. *om.* 1129. Tn. sawe; F. sawgh. Th. first; F. firste. 1130. Tn. telle; F. tel. 1131. Tn. her; F. hire. B. firste; *rest* first. 1133. *All* knewe (*subjunctive*). 1135. *All* eke. 1136. Tn. her-; F. here-. 1137. Tn. seyde he; F. he seyde. F. menyst. 1138. F. wenyst. 1139. Tn. los; F. losse. *I supply* sir. 1142. V. hathe lefte. 1143. Th. tel; F. telle. Th. al; F. alle. 1144. Th. shal; F. shalle. 1145. *All* say. Tn. seyd; F. seyde. 1146. Tn. leyd; F. leyde. 1147. *All needlessly insert* not (*or* nat *after* hit.

Noght longe tyme, leve hit wel.
For be right siker, I durste noght
For al this worlde telle her my thoght,
Ne I wolde have wrathed her, trewly.
For wostow why? she was lady
Of the body; she had the herte,
And who hath that, may not asterte.
'But, for to kepe me fro ydelnesse,
Trewly I did my besinesse
To make songes, as I best coude,
And ofte tyme I song hem loude;
And made songes a gret del,
Al-thogh I coude not make so wel
Songes, to knowe the art al,
As coude Lamekes sone Tubal,
That fond out first the art of songe
For, as his brothers hamers ronge
Up on his anvelt up and doun,
Therof he took the firste soun;
But Grekes seyn, Pictagoras,
That he the firste fynder was
Of the art; Aurora telleth so,
But therof no fors, of hem two.
Algates songes thus I made
Of my feling, myn herte to glade;
And lo! this was [the] alther-firste,
I not wher hit were the werste.—

1150. F. tel. 1153. Tn. herte; F. hert. 1154. Tn. astarte; F. astert. 1155. F. *inserts* so *before* fro; *which* Tn. Th. *well omit*. 1158. *All* songe. 1159. F. Th. Tn. *ins.* this (B. thus) *before* a. F. grete dele. 1160. *All* wele. 1161. B. to; F. the (!); Th. Tn. ne. F. knowe (*gerund*); Tn. know: Th. knewe (*wrongly*). *All* the arte; *perhaps read* that art. 1162. Th. Lamekes; F. lamekys. Th. Tubal; F. Tuballe; Tn. B. Tuballe. 1163. B. fonde; *rest* founde. Th. first; F. firste. *All* songe. 1164. Tn. brothers; F. brothres. 1165. Tn. anuelte; F. Anuelet (*wrongly*). Tn. doun; F. doon. 1166. F. tooke. B. fyrste; *rest* first. Tn. soune; F. soon. 1167. Th. of Pithagoras. 1168. Tn. fyrste; F. first. 1169. *All* arte. 1171. F. Algatis. 1172. F. felynge; hert. 1173. Th. this; F. Tn. thus. *I supply* the. Tn. firste; F. first. 1174. Th. werst; Tn. F. *repeat* first (*from* l. 1173).

[redacted]

¶"Lord, hit maketh myn herte light,
Whan I thenke on that swete wight
  That is so semely on to se;
  And wisshe to god hit might so be,
That she wolde holde me for her knight,
My lady, that is so fair and bright!"—
  'Now have I told thee, soth to saye,
My firste song. Upon a daye
I bethoghte me what wo
And sorwe that I suffred tho
For her, and yet she wiste hit noght,
Ne telle her durste I nat my thoght.
"Allas!" thoghte I, "I can no reed;
And, but I telle her, I nam but deed;
And if I telle her, to seye soth,
I am a-dred she wol be wroth;
Allas! what shal I thanne do?"
  'In this debat I was so wo,
Me thoghte myn herte brast a-tweyn!
So atte laste, soth to seyn,
I me bethoghte that nature
Ne formed never in creature
So moche beaute, trewely,
And bounte, withouten mercy.
  'In hope of that, my tale I tolde
With sorwe, as that I never sholde,
For nedes; and, maugre my heed,

1175. *All* Lorde. Tn. herte; F. hert. 1178. *All* myght (might). 1180. *All* faire (fayre). 1181. *All* tolde. Tn. soth; F. sothe. *All* say. 1182. Tn. firste; F. first. *All* songe; *all* day. 1183. Tn. bethoghte; F. bethoght. 1185. F. wyst. 1186. Tn. telle; F. tel. *All* durst. 1187. Tn. thoghte; F. thoght. F. rede. 1188. *All* am; *grammar requires* nam. F. dede. 1189. Tn. if; F. yif. *All* sey (say), *after which* ryght *is needlessly inserted; I omit it.* Tn. soth; F. sothe. 1190. Tn. wroth; F. wrothe. 1192. *All* debate. 1193. Tn. thoghte; F. thoght. Tn. a tweyn; F. a tweyne. 1194. *All* at the; *read* atte. Tn. seyn; F. sayne. 1195. *All* bethoght (bethought) me. 1197. *All* trewly *or* truly. 1198. F. wyth oute; *read* withouten. 1201. F. nedys; Mawgree. Tn. heed; F. hede.

I moste have told her or be deed.
I not wel how that I began,
Ful evel rehersen hit I can;
And eek, as helpe me god with-alle,
I trowe hit was in the dismalle,
That was the ten woundes of Egipte;
For many a word I over-skipte
In my tale, for pure fere
Lest my wordes mis-set were.
With sorweful herte, and woundes dede,
Softe and quaking for pure drede
And shame, and stinting in my tale
For ferde, and myn hewe al pale,
Ful ofte I wex bothe pale and reed;
Bowing to her, I heng the heed;
I durste nat ones loke her on,
For wit, manere, and al was gon.
I seyde "mercy!" and no more;
Hit nas no game, hit sat me sore.
'So atte laste, soth to seyn,
Whan that myn herte was come ageyn,
To telle shortly al my speche,
With hool herte I gan her beseche
That she wolde be my lady swete;
And swor, and gan her hertely hete
Ever to be stedfast and trewe,
And love her alwey freshly newe,
And never other lady have,
And al her worship for to save

1202. Tn. moste; F. most. *All* tolde. Th. deed; F. dede. 1203. Th. began; F. beganne (!). 1204. *All* reherse *or* reherce; *but read* rehersen. 1205. *All* eke. 1208. *All* worde. 1210. F. wordys. Tn. mysset; F. mys sette. 1212. F. quakynge. 1213. F. styntynge. 1215. Tn. wex; F. wexe. Th. reed; F. rede. 1216. F. Bowynge. Th. heed; F. hede. 1218. Tn. wit; F. witte. *All* maner. 1220. *All* sate (!). 1221. *All* at the; *read* atte. Tn. soth; F. sothe. Tn. seyn; F. seyne. 1222. Tn. herte; F. hert. Tn. agayn; F. ageyne. 1223. Th. shortly; F. shortely. Th. al; Tn. B. alle; F. at (!). 1226. *All* swore (!). 1228. F. fresshly. 1230. F. worshippe.

As I best coude; I swor her this—
"For youres is al that ever ther is
For evermore, myn herte swete!
And never false yow, but I mete,
I nil, as wis god helpe me so!"
'And whan I had my tale y-do,
God wot, she acounted nat a stree
Of al my tale, so thoghte me.
To telle shortly as hit is,
Trewly her answere, hit was this;
I can not now wel counterfete
Her wordes, but this was the grete
Of her answere; she sayde, 'nay'
Al-outerly. Allas! that day
The sorwe I suffred, and the wo!
That trewly Cassandra, that so
Bewayled the destruccioun
Of Troye and of Ilioun,
Had never swich sorwe as I tho.
I durste no more say therto
For pure fere, but stal away;
And thus I lived ful many a day:
That trewely, I hadde no need
Ferther than my beddes heed
Never a day to seche sorwe;
I fond hit redy every morwe,
For-why I loved her in no gere.
'So hit befel, another yere,
I thoughte ones I wolde fonde
To do her knowe and understonde
My wo; and she wel understood

1231. *All* swore *or* swere (!). 1232. Th. al; F. alle. 1234. *All ins.* to *before* false. 1235. Tn. wisse; F. wysse; B. wys. 1237. *All* wote (!). 1238. Tn. thoghte; F. thoght. 1239. *All ins* ryght *before* as. 1242. F. wordys. 1244. Th. Al; F. Alle. 1248. Th. Troye; F. Troy. 1250. Tn. durste; F. durst. 1251. F. stale. 1253. *All* trewly. *All* nede. 1254. *All* hede. 1256. *All* fa *or* founde. 1261. F. vnderstode.

That I ne wilned thing but good,
And worship, and to kepe her name
Over al thing, and drede her shame,
And was so besy her to serve;—
And pite were I shulde sterve,
Sith that I wilned noon harm, y-wis.
So whan my lady knew al this,
My lady yaf me al hoolly
The noble yift of her mercy,
Saving her worship, by al weyes;
Dredles, I mene noon other weyes.
And therwith she yaf me a ring;
I trowe hit was the firste thing;
But if myn herte was y-waxe
Glad, that is no need to axe!
As helpe me god, I was as blyve,
Reysed, as fro dethe to lyve,
Of alle happes the alder-beste,
The gladdest and the moste at reste.
For trewely, that swete wight,
Whan I had wrong and she the right,
She wolde alwey so goodely
For-yeve me so debonairly.
In alle my youthe, in alle chaunce,
She took me in her governaunce.
'Therwith she was alway so trewe,
Our Ioye was ever y-liche newe;
Our hertes wern so even a payre,

1262. Th. thyng; F. Tn. B. no thynge; *but* no *is not required by idiom or metre.* *All* goode, gode. 1263. F. worshippe. 1264. *All* al (*or* alle) thynges; *but* al thing *is the right idiom.* Th. drede; Tn. to drede; F. dred. 1267. *All* harme. 1268. Tn. knew; F. knewe. 1269. F. hooly. 1270. F. yifte. 1271. F. Savynge hir worshippe. 1273. *All* rynge (!) 1274. Tn. firste; F. first. Th. thyng; F. thynge. 1275. Tn. if; F. yif. Tn. herte; F. hert. 1276. Tn. Glad; F. Gladde. *All* nede. 1279. Tn. alle; F. al. 1281. *All* trewly (treuly). 1282. Th. Tn. B. the; *which* F. *omits.* 1284. Th. debonairly; F. debonairely. 1285. Tn. B. alle (*first time*); *the rest* al. B alle (*second time*); *rest* al. 1286. F. tooke. 1289. F. Oure. Th. F. werne; Tn. weren. Th. euen; F. evene.

That never nas that oon contrayre
To that other, for no wo.
For sothe, y-liche they suffred tho
Oo blisse and eek oo sorwe bothe;
Y-liche they were bothe gladde and wrothe;
Al was us oon, withoute were.
And thus we lived ful many a yere
So wel, I can nat telle how.'
'Sir,' quod I, 'wher is she now?'
'Now!' quod he, and stinte anoon.
Therwith he wex as deed as stoon,
And seyde, 'allas! that I was bore!
That was the los, that her-before
I tolde thee, that I had lorn.
Bethenk how I seyde her-beforn,
"Thou wost ful litel what thou menest;
I have lost more than thou wenest"—
God wot, allas! right that was she!'
'Allas! sir, how? what may that be?'
'She is deed!' 'Nay!' 'Yis, by my trouthe!'
'Is that your los? by god, hit is routhe!'
And with that worde, right anoon,
They gan to strake forth; al was doon,
For that tyme, the hert-hunting.
With that, me thoghte, that this king
Gan [quikly] hoomward for to ryde
Unto a place ther besyde,
Which was from us but a lyte,
A long castel with walles whyte,

1290. Th. Tn. contrayre; F. contrarye. 1293. *All* eke. 1294. *All* glad. 1300. Tn. B. wex; F. waxe; Th. woxe. Th. deed; F. dede. 1302. Tn. los; F. losse. 1303. F. hadde; *rest* had. *All* lorne!. 1304. F. Bethenke. F. herebefome. 1305. F. menyst. 1306. F. wenyst. 1307. F. wote. 1309. Th. deed; F. ded. Tn. bi; F. be. 1310. F. youre. Tn. los; F. losse. Th. by; F. be. 1312. *Read rather* They gonne forth straken *or* striken). 1313. Th. hart; F. Tn. herte (!). 1314. F. thoght: kynge. 1315. *I supply* quikly; *the line is too short.* 1316. *All insert* was *after* place. 1318. *All* longe. F. wallys.

By seynt Iohan! on a riche hil,
As me mette; but thus it fil.
  Right thus me mette, as I yow telle,
That in the castel was a belle,
As hit had smiten houres twelve.—

  Therwith I awook my-selve,
And fond me lying in my bed;
And the book that I had red,
Of Alcyone and Seys the king,
And of the goddes of sleping,
I fond it in myn honde ful even.
  Thoghte I, 'this is so queynt a sweven,
That I wol, by processe of tyme,
Fonde to putte this sweven in ryme
As I can best'; and that anoon.—
This was my sweven; now hit is doon.

Explicit the Boke of the Duchesse.

1319. Th. Tn. By; F. Be. Th. hyl; F. Tn. hille. 1320. Th fyl; F. Tn. fille (!). 1322. F. castell. *All ins.* ther *before* was. 1323. Th. smytte; F. Tn. smyte; *read* smiten (*pp.*). Th. houres; F. oures. 1324. F. awooke. 1325. *All* fonde *or* founde. F. lyinge. Tn. bed; F. bedde. 1326. F. booke. Tn. had red; F. hadde redde. 1327. Th. Alcyone; F. Alchione. F. kynge. 1328. F. goddys of slepynge. 1329. Tn. euyn; F. evene. 1330. Tn. Thoghte; F. Thoght. Tn. sweuyn; F. sweuene. 1331. Th. by; F. be. 1332. *All* put. Tn. sweuyn; F. sweuene. 1334. Tn. sweuyn; F. sweuene. COLOPHON; *so in* F. B.

IV. THE COMPLEYNT OF MARS.

The Proem.

'GLADETH, ye foules, of the morow gray,
Lo! Venus risen among yon rowes rede!
And floures fresshe, honouren ye this day;
For when the sonne uprist, then wol ye sprede.
But ye lovers, that lye in any drede,
Fleëth, lest wikked tonges yow espye;
Lo! yond the sonne, the candel of Ielosye!

With teres blewe, and with a wounded herte
Taketh your leve; and, with seynt Iohn to borow.
Apeseth somwhat of your sorowes smerte,
Tyme cometh eft, that cese shal your sorow;
The glade night is worth an hevy morow!'—
(Seynt Valentyne! a foul thus herde I singe
Upon thy day, er sonne gan up-springe).—

Yet sang this foul—'I rede yow al a-wake,
And ye, that han not chosen in humble wyse,
Without repenting cheseth yow your make.
And ye, that han ful chosen as I devyse,
Yet at the leste renoveleth your servyse;

The authorities here used are: F. (Fairfax 16); Tn. (Tanner 346); Ju. (Julian Notary's edition); Harl. (Harleian 7333); T. (Trinity College, Cambridge, R. 3. 20); Ar. (Arch. Seld. B. 24, in the Bodleian Library). *I follow* F. *mainly; and note variations from it.*

1. Ar. foules; Ju. fowles; T. fooles (!); Harl. floures (*see* l. 3): F. Tn. lovers (*wrongly*). F. Harl. on; Tn. in; *rest* of. 2. Ar. the: F. Harl. yow; Tn. Ju. you; T. your (*wrongly*; ed. 1621 *and* 1532 *have* yon). 3. F. the (!); *rest* ye. F. Tn. T. day; Ju. Harl. Ar. may (!). 4. F. Harl. sunne; *rest* sonne. Ar. vp risith. Ju. T. Ar. ye; F. they (!); Tn. the (!); Harl. he (!!). 5. Ar. any; F. eny. 7. F. Loo yonde; sunne; Ialosye. 8. F. blew; hert. 9. F. sent; Ar. seynt. 10. F. sum-; smert. 11. Ar. eft; T. efft; F. ofte. 12. Tn. glade; F. glad. 13. F. foule; herd. 14. F. your; Ar. the; *rest* thy. F. sunne. 15. F. sange; foule. 17-19. *in wrong order in* F. Tn. 17. T. you; Ar. 3ow; Ju. ye; *rest om.* 19. F. this fest; *rest* the leste (lest, leest).

Confermeth it perpetuely to dure,
And paciently taketh your aventure.

And for the worship of this hye feste,
Yet wol I, in my briddes wyse, singe
The sentence of the compleynt, at the leste,
That woful Mars made atte departinge
Fro fresshe Venus in a morweninge,
Whan Phebus, with his fyry torches rede,
Ransaked hath every lover in his drede.

The Story.

¶Whylom the thridde hevenes lord above,
As wel by hevenish revolucioun
As by desert, hath wonne Venus his love,
And she hath take him in subieccioun,
And as a maistresse taught him his lessoun,
Comaunding him that never, in her servyse,
He nere so bold no lover to despyse.

For she forbad him Ielosye at alle,
And cruelte, and bost, and tirannye;
She made him at her lust so humble and talle,
That when her deyned caste on him her yë,
He tok in pacience to live or dye;
And thus she brydeleth him in her manere,
With no-thing but with scourging of her chere.

Who regneth now in blisse but Venus,
That hath this worthy knight in governaunce?
Who singeth now but Mars, that serveth thus
The faire Venus, causer of plesaunce?

22. F. highe: Tn. high; *rest* hye. F. fest. 24. F. lest. 26. F. morwnyng (*see* Kn. Tale, 204). 29. T. thridde; F. thrid. 35. Ju. Ar. nere: F. T. ner. F. bolde; dispise. 38. F. (*only*) *om.* him. F. calle (*for* talle); Harl. talle; Ju. Ar. tall; T. tal. 39. F. to cast; Ju. T. *rightly omit* to. 40. F. toke. 41. F. maner. 42. Ju. scourgyng; T. skowrginge; Ar. scurgeing; Tn. schouryng (*sic*); F. stering; *ed.* 1561 scorning (*probably a substitution*). F. cher. 46. F. fair.

He bynt him to perpetual obeisaunce,
And she bynt her to loven him for ever,
But so be that his trespas hit dissever.

Thus be they knit, and regnen as in heven
By loking most; til hit fil, on a tyde,
That by her bothe assent was set a steven,
That Mars shal entre, as faste as he may glyde,
Into her nexte paleys, to abyde,
Walking his cours till she had him a-take,
And he preyde her to haste her for his sake.

Then seyde he thus—'myn hertes lady swete,
Ye knowe wel my mischef in that place;
For sikerly, til that I with yow mete,
My lyf stant ther in aventure and grace;
But when I see the beaute of your face,
Ther is no dred of deth may do me smerte,
For al your lust is ese to myn herte.'

She hath so gret compassion of her knight,
That dwelleth in solitude til she come;
For hit stood so, that ilke tyme, no wight
Counseyled him, ne seyde to him welcome,
That nigh her wit for wo was overcome;
Wherfore she spedde her als faste in her weye,
Almost in oon day, as he dide in tweye.

The grete Ioye that was betwix hem two,
Whan they be met, ther may no tunge telle,
[Now be they broght in gladnesse out of wo,]

48. T. Ar. loven; *rest* loue. 49. Tn. trespas; F. trespace. T. Ar. disseuer; F. deseuer. 51. T. Ju. Tn. By; F. Be. 53. F. fast. 54. Tn. nexte; F. next. 55. Ar. oure-take. 56. T. preyde; F. preiede. F. faste (!); Harl. hasten; *rest* haste. 57. F. hertis; suete. 58. F. myschefe. 59. F. sikirly. 60. F. lyfe. 62. F. smert. 63. F. alle; hert. 64. F. grete. F. on; *rest* of. 66. F. stode. 68. F. nyghe; witte. F. sorowe; Tn. sorow; *rest* wo, woo. 69. T. spedde; F. sped. T. Ar. als; *rest* as. F. fast; wey. 70. F. did; twey. 71. Ar. betuix; F. betwex; *rest* bytwene. 72. F. When; mette; tel. 73. *This line is altered.*

And thus in Ioye and blisse I let hem dwelle;
This worthy Mars, that is of knighthod welle,
The flour of fairnes lappeth in his armes,
And Venus kisseth Mars, the god of armes.

Soiourned hath this Mars, of which I rede,
In chambre amid the paleys prively
A certeyn tyme, til him fel a drede,
Through Phebus, that was comen hastely
Within the paleys-yates sturdely,
With torche in honde, of which the stremes brighte
On Venus chambre knokkeden ful lighte.

The chambre, ther as lay this fresshe quene,
Depeynted was with whyte boles grete,
And by the light she knew, that shoon so shene,
That Phebus cam to brenne hem with his hete;
This sely Venus, nigh dreynt in teres wete,
Enbraceth Mars, and seyde, 'alas! I dye!
The torch is come, that al this world wol wrye.'

Up sterte Mars, him liste not to slepe,
Whan he his lady herde sò compleyne;
But, for his nature was not for to wepe,
In stede of teres, fro his eyen tweyne
The fyry sparkes brosten out for peyne;
And hente his hauberk, that lay him besyde;
Fle wolde he not, ne mighte him-selven hyde.

He throweth on his helm of huge wighte,
And girt him with his swerde; and in his honde

74. F. duel. 75. F. knyghthode wel. 76. F. feyrenesse. 81. F. Throgh. 82. F. (*alone*) *inserts* ful *before* sturdely. 83. F. bryght. 84. Ju. knockeden; Harl. knokkide; Tn. knokked; F. knokken (*wrongly; a copy in* MS. Pepys 2006 *rightly has* knokkeden). 87. F. shone. 88. Tn. T. brenne; F. bren. 89. F. cely (*for* sely); Tn. Ju. sely. ?*om.* nigh. 92. Tn. sterte; F. stert. Tn. liste; F. lust. 95. Tn. stede; F. stid. F. twyne. 97. F. hent; hauberke; ley. 98. F. wold; myght. 99. Tn. Ju. T. throweth; F. thrwe (*badly*). F. helme; wyght.

His myghty spere, as he was wont to fighte,
He shaketh so that almost it to-wonde;
Ful hevy was he to walken over londe;
He may not holde with Venus companye,
But bad her fleen, lest Phebus her espye.

O woful Mars! alas! what maist thou seyn,
That in the paleys of thy disturbaunce
Art left behynde, in peril to be sleyn?
And yet ther-to is double thy penaunce,
For she, that hath thyn herte in governaunce,
Is passed halfe the stremes of thyn yën;
That thou nere swift, wel maist thou wepe and cryen.

Now fleeth Venus in-to Cylenius tour,
With voide cours, for fere of Phebus light.
Alas! and ther ne hath she no socour,
For she ne fond ne saw no maner wight;
And eek as ther she had but litil might;
Wher-for, her-selven for to hyde and save,
Within the gate she fledde into a cave.

Derk was this cave, and smoking as the helle,
Not but two pas within the gate hit stood;
A naturel day in derk I let her dwelle.
Now wol I speke of Mars, furious and wood;
For sorow he wold have seen his herte blood;
Sith that he mighte her don no companye,
He ne roghte not a myte for to dye.

101. F. fyght. 102. Ar. to-wound; Harl. to-wond; *rest* to-wonde. 108. F. (*alone*) *inserts* thou *after* Art. 110. F. hert. 112. Tn. Ju. nere; F. ner. 113. Ju. Cylenius; Harl. Cylenyus; Ar. Cilenius; T. Celenius; Tn. cilinius; F. cilinios. F. toure. 115. Ar. so; Harl. T. ne; *rest om.* 116. F. founde; saugh. 117. F. eke. 119. Harl. T. fledde; Tn. Ju. Ar. fled; F. fel. 120. F. Derke; hel. 121. F. pales; *rest* pas (pace). F. stode. 122. F. duel. 123. *So all.* F. wode. 124. F. sene; hert blode. 125. F. myght. Harl. done hir; Ju. doo her; T. Ar. do hir; F. Tn. haue done her; *read* her don. 126. Tn. roghte; Ju. Harl. Ar. rought; F. thoght (!).

So feble he wex, for hete and for his wo,
That nigh he swelt, he mighte unnethe endure;
He passeth but oo steyre in dayes two,
But ner the les, for al his hevy armure,
He foloweth her that is his lyves cure;
For whos departing he took gretter yre
Thanne for al his brenning in the fyre.

After he walketh softely a pas,
Compleyning, that hit pite was to here.
He seyde, 'O lady, bright Venus! alas!
That ever so wyde a compas is my spere!
Alas! whan shal I mete yow, herte dere?
This twelfte day of April I endure,
Through Ielous Phebus, this misaventure.'

Now god helpe sely Venus allone!
But, as god wolde, hit happed for to be,
That, whyl that Venus weping made her mone,
Cylenius, ryding in his chevauche,
Fro Venus valance mighte his paleys se,
And Venus he salueth, and maketh chere,
And her receyveth as his frend ful dere.

Mars dwelleth forth in his adversite,
Compleyning ever on her departinge;
And what his compleynt was, remembreth me;
And therfore, in this lusty morweninge,
As I best can, I wol hit seyn and singe,
And after that I wol my leve take;
And God yeve every wight Ioye of his make!

128. F. myght. 129. Harl. o; T. oon; Ju. one; *rest* a. Tn. Ju. Harl. steyre; T. stayre; F. sterre (!). 130. F. lesse. 132. F. toke. 133. Harl. T. Thanne; F. Then. 134. F. paas. 135. F. heree. 137. F. speree. 138. F. hert. 139. T. twelfft (*but read* twelfte); Ju. twelfth; Harl. Ar. twelf (*wrongly*); F. Tn. xij. F. dayes; Tn. days; *rest* day (*rightly*). 140. F. Throgh Ielouse. 143. F. while. 144. Ju. Cylenius; F. Cilinius. Tn. Lt. cheuauche; F. cheuache. 145. F. Ju. Fro; Ar. From; Tn. Harl. T. For. Ar. valance; Tn. valauns; F. Valaunses; ed. 1561 Valanus (*for* Valauns?); Ju. balance; Harl. T. balaunce. 147. F. frende. 151. F. morwnynge. 154. Ju. yeue; F. yif. F. Ioy.

The compleynt of Mars.

The Proem of the Compleynt.

¶The ordre of compleynt requireth skilfully,
That if a wight shal pleyne pitously,
There mot be cause wherfor that men pleyne;
Or men may deme he pleyneth folily
And causeles; alas! that am not I!
Wherfor the ground and cause of al my peyne,
So as my troubled wit may hit ateyne,
I wol reherse; not for to have redresse,
But to declare my ground of hevinesse.

Devotion.

¶The firste tyme, alas! that I was wroght,
And for certeyn effectes hider broght
By him that lordeth ech intelligence,
I yaf my trewe servise and my thoght,
For evermore—how dere I have hit boght!—
To her, that is of so gret excellence,
That what wight that first sheweth his presence,
When she is wroth and taketh of him no cure,
He may not longe in Ioye of love endure.

This is no feyned mater that I telle;
My lady is the verrey sours and welle
Of beaute, lust, fredom, and gentilnesse,
Of riche aray—how dere men hit selle!—
Of al disport in which men frendly dwelle,
Of love and pley, and of benigne humblesse,
Of soune of instruments of al swetnesse;

TITLE. *In* F. Ar. Ju.; T. Complaint of mars. 156. F. pleyn. 157. F. wherfore; pleyn. 158. F. Other; *rest* Or. Ju. Ar. folily; F. folely. 160. F. grounde; peyn. 161. F. witte; ateyn. 163. F. grounde. 164. F. first. 166. Tn. By; F. Be. 167. F. trwe; Tn. trewe. 169. F. That (*by mistake*); *rest* To. F. excelence. 171. F. wrothe. 175. F. fredam. 179. F. Instrumentes.

And therto so wel fortuned and thewed,
That through the world her goodnesse is yshewed.

What wonder is then, thogh that I besette
My servise on suche oon, that may me knette
To wele or wo, sith hit lyth in her might?
Therfor my herte for ever I to her hette;
Ne trewly, for my dethe, I shal not lette
To ben her trewest servaunt and her knight.
I flater noght, that may wite every wight;
For this day in her servise shal I dye;
But grace be, I se her never with yë.

A Lady in fear and woe.

¶To whom shal I than pleyne of my distresse?
Who may me helpe, who may my harm redresse?
Shal I compleyne unto my lady fre?
Nay, certes! for she hath such hevinesse,
For fere and eek for wo, that, as I gesse,
In litil tyme hit wol her bane be.
But were she sauf, hit wer no fors of me.
Alas! that ever lovers mote endure,
For love, so many a perilous aventure!

For thogh so be that lovers be as trewe
As any metal that is forged newe,
In many a cas hem tydeth ofte sorowe.
Somtyme her ladies will not on hem rewe,
Somtyme, yif that Ielosye hit knewe,

181. F. thorow. 182. *All but* Tn. *om.* that. T. besette; F. beset. 183. T. oone; Tn. Ar. one; F. on (*twice*). F. knet; Ar. knett; *rest* knette. 184. F. lythe. 185. F. Therfore. F. hert. Ju. hette; Ar. het; F. T. hight; Tn. set; (Longleat MS. *has* hette). 186. F. truly; let. 187. F. truest; Tn. Ar. trewest. 188. Tn. wite; F. wete; T. wit; Ju. knowe. 191. T. thane (*for* than); *rest omit.* 192. F. harme. 193. F. compleyn. 195. F. eke. 197. Ju. Ar. sauf; T. sauff; F. Tn. safe. 200. Tn. thogh; F. tho. 201. Tn. any; F. eny. 202. Tn. many; F. mony. T. Ar. cas; F. case. 203. F. Somme; *rest* Somtyme. 204. Ar. gif; *rest* if, yf; *read* yif.

They mighten lightly leye her heed to borowe;
Somtyme envyous folk with tunges horowe
Departen hem; alas! whom may they plese?
But he be fals, no lover hath his ese.

But what availeth suche a long sermoun
Of aventures of love, up and doun?
I wol returne and speken of my peyne;
The point is this of my destruccioun,
My righte lady, my salvacioun,
Is in affray, and not to whom to pleyne.
O herte swete, O lady sovereyne!
For your disese, wel oghte I swoune and swelte,
Thogh I noon other harm ne drede felte.

Instability of Happiness.

¶ To what fyn made the god that sit so hye,
Benethen him, love other companye,
And streyneth folk to love, malgre her hede?
And then her Ioye, for oght I can espye,
Ne lasteth not the twinkeling of an yē,
And somme han never Ioye til they be dede.
What meneth this? what is this mistihede?
Wherto constreyneth he his folk so faste
Thing to desyre, but hit shulde laste?

And thogh he made a lover love a thing,
And maketh hit seme stedfast and during,
Yet putteth he in hit such misaventure,

205. F. ley; hede. 209. F. longe. 210. F. dovne. 213. Tn. righte; F. right. F. sauacioun; *rest* saluacioun. 214. F. pleyn. 215. F. hert suete; souereyn. 216. F. I oght wel; Tn. I oghte wel; Ju. T. Ar. wel ought I. Ju. swowne; Ar. suoun; T. swoone; Tn. swone; F. sowne. F. swelt. 217. F. none: harme; felt. 218. Ju. fyn; *rest* fyne. F. sitte; T. sit. 219. T. Tn. Ju. him; Ar. thame; F. *om.* F. other ⸗=or⸗: Tn. othyr ´=or⸗; Ju. T. or. 220. F. folke. 221. F. Ioy. 222. Tn. ye; *rest* eye. 223. F. Ioy. 225. F. folke; fast. 226. F. shuld last. 228. F. stidfast. 229. Ju. put; Ar. puttis.

That reste nis ther noon in his yeving.
And that is wonder, that so Iust a king
Doth such hardnesse to his creature.
Thus, whether love breke or elles dure,
Algates he that hath with love to done
Hath ofter wo then changed is the mone.

It semeth he hath to lovers enmite,
And lyk a fissher, as men alday may se,
Baiteth his angle-hook with som plesaunce,
Til mony a fish is wood to that he be
Sesed ther-with; and then at erst hath he
Al his desyre, and ther-with al mischaunce;
And thogh the lyne breke, he hath penaunce;
For with the hoke he wounded is so sore,
That he his wages hath for ever-more.

The Brooch of Thebes.

¶ The broche of Thebes was of suche a kynde,
So ful of rubies and of stones of Ynde,
That every wight, that sette on hit an yë,
He wende anon to worthe out of his mynde;
So sore the beaute wolde his herte bynde,
Til he hit hadde, him thoghte he moste dye;
And whan that hit was his, than shulde he drye
Such wo for drede, ay whyl that he hit hadde,
That welnigh for the fere he shulde madde.

And whan hit was fro his possessioun,
Than had he double wo and passioun

230. Tn. T. reste; F. rest. T. noon; Ar. non; Ju. none; F. *om.* 231. F. Iuste. 236. Tn. enmyte; F. enemyte. 237. F. lyke. 238. Tn. Ju. Bayteth; F. Bateth. Ju. hook; F. hoke. Tn. som; F. summe. 239. F. fissch; wode. 244. F. hathe. 245. F. such. 247. T. sette; Ar. sett; *rest* set. 248. Tn. wende; F. wend. 249. F. wold; hert. 250. T. hade; *rest* had. F. thoght. Tn. moste; F. must. 251. F. (*only*) *om.* his. F. shuld. 252. Ju. T. hadde; F. had. 253. Ju. sholde madde; F. shuld mad.

For he so fair a tresor had forgo:
But yet this broche, as in conclusioun,
Was not the cause of this confusioun;
But he that wroghte hit enfortuned hit so,
That every wight that had hit shuld have wo;
And therfor in the worcher was the vyce,
And in the covetour that was so nyce.

So fareth hit by lovers and by me;
For thogh my lady have so gret beaute,
That I was mad til I had gete her grace,
She was not cause of myn adversite,
But he that wroghte her, also mot I thee,
That putte suche a beaute in her face,
That made me to covete and purchace
Myn owne deth; him wyte I that I dye,
And myn unwit, that ever I clomb so hye.

An Appeal for Sympathy.

¶But to yow, hardy knightes of renoun,
Sin that ye be of my divisioun,
Al be I not worthy to so grete a name,
Yet, seyn these clerkes, I am your patroun;
Ther-for ye oghte have som compassioun
Of my disese, and take it noght agame.
The proudest of yow may be mad ful tame;
Wherfor I prey yow, of your gentilesse,
That ye compleyne for myn hevinesse.

256. F. feir. 259. F. wroght. Tn. enfortuned; T. [illegible]; F. enfortune (*by mistake*). 261. F. therfore. 267. F. [illegible]; Ju. Ar. also; T. als; F. Tn. as. 268. F. Tn. Ju. Ar. [illegible] (*for* [illegible]); T. list to putte. Tn. Ju. a; F. T. Ar. *om.* 269. T. Ar. [illegible] *rest om.* F. coueten; Tn. Ju. coueyten; *but* [illegible] 270. F. ovne; Ju. T. Ar. owen. F. dethe. 271. F. [illegible] *and rest* vnwit. F. clombe. 273. F. [illegible] 274. [illegible] *omit* to (*as* T.). 276. F. Therefore; [illegible]; [illegible] proudest; F. pruddest. Ar. maid; *rest* made (*for* [illegible]). [illegible] Wherfore. 280. F. Tn. compleyn; Ju. Ar. [illegible]; T. [illegible]

And ye, my ladies, that ben trewe and stable,
By way of kynde, ye oghten to be able
To have pite of folk that be in peyne;
Now have ye cause to clothe yow in sable;
Sith that your emperice, the honorable,
Is desolat, wel oghte ye to pleyne;
Now shuld your holy teres falle and reyne.
Alas! your honour and your emperice,
Nigh ded for drede, ne can her not chevise.

Compleyneth eek, ye lovers, al in-fere,
For her that, with unfeyned humble chere,
Was ever redy to do yow socour;
Compleyneth her that ever hath had yow dere;
Compleyneth beaute, fredom, and manere;
Compleyneth her that endeth your labour;
Compleyneth thilke ensample of al honour,
That never dide but al gentilesse;
Kytheth therfor on her som kyndenesse.'

281. Ar. trewe; F. true. 282. Ar. By; F. Be. 283. F. folke; peyn. 285. Tn. emperice; F. emperise (*and in* l. 288). 286. Tn. oghte; F. oght; Ar. aughten. 289. F. Negh. 290. F. eke. 293. Tn. Compleyneth; F. Complen (*by mistake*); *see next line.* 297. Tn. dide; Ju. dyde; *rest* did. T. al; Ju. all; Ar. alway; F. Tn. *om.* 298. Ar. sum; F. summe.

V. THE PARLEMENT OF FOULES.

The Proem.

THE lyf so short, the craft so long to lerne,
Thassay so hard, so sharp the conquering,
The dredful Ioy, that alwey slit so yerne,
Al this mene I by love, that my feling
Astonyeth with his wonderful worching
So sore ywis, that whan I on him thinke,
Nat wot I wel wher that I wake or winke.

For al be that I knowe not love in dede,
Ne wot how that he quyteth folk her hyre,
Yet happeth me ful ofte in bokes rede
Of his miracles, and his cruel yre;
Ther rede I wel he wol be lord and syre,
I dar not seyn, his strokes ben so sore,
But God save swich a lord! I can no more.

Of usage, what for luste what for lore,
On bokes rede I ofte, as I yow tolde.
But wherfor that I speke al this? not yore
Agon, hit happed me for to beholde
Upon a boke, was write with lettres olde;

The authorities are: F. (Fairfax 16); Gg. (Gg. 4. 27, Cambridge niv. Library); Trin. (Trinity Coll. Camb. R. 3. 19); Cx. (Caxton's ition); Harl. (Harleian 7333); O. (St. John's Coll. Oxford; Ff. f. 1. 6, Cambridge Univ. Library); *occasionally* Tn. (Tanner 346); D.)igby 181); *and others. I follow* F. *mainly, corrected by* Gg. (*and hers*); *and note all variations from* F. *of any consequence.*

TITLE; Gg. *has*—Here begynyth the parlement of Foulys; D. The rlement of Fowlis. 2. *So* F. Harl. Tn.; *some transpose* hard *and* arp. 3. Gg. *and others* dredful; F. slyder. Gg. O. slit; Cx. flit (*or* slit); Ff. slydeth (*om.* so); F. slyd; Trin. fleeth. 5. Gg. (*and hers*) with his wondyrful; F. soo with a dredeful. 9. Gg. Trin. arl. that; *which the rest omit.* 10. Gg. Trin. Cx. Harl. Ff. ful te in bokis; F. in bookes ofte to. 11. F. *ins.* of *after* and; g. *om.* 13. F. Dar I; Gg. *and others* I dar. 14. F. suche; Gg. rich. 17. F. Tn. D. why; *rest* wherfore (wherfor).

And ther-upon, a certeyn thing to lerne,
The longe day ful faste I radde and yerne.

For out of olde feldes, as men seith,
Cometh al this newe corn fro yeer to yere;
And out of olde bokes, in good feith,
Cometh al this newe science that men lere.
But now to purpos as of this matere—
To rede forth hit gan me so delyte,
That al the day me thoughte but a lyte.

This book of which I make mencioun,
Entitled was al thus, as I shal telle,
'Tullius of the dreme of Scipioun';
Chapitres seven hit hadde, of hevene and helle,
And erthe, and soules that therinne dwelle,
Of whiche, as shortly as I can hit trete,
Of his sentence I wol you seyn the grete.

First telleth hit, whan Scipioun was come
In Afrik, how he mette Massinisse,
That him for Ioye in armes hath y-nome.
Than telleth [hit] her speche and al the blisse
That was betwix hem, til the day gan misse;
And how his auncestre, African so dere,
Gan in his slepe that night to him appere.

Than tellith hit that, fro a sterry place,
How African hath him Cartage shewed,

21. Gg. faste; F. fast. Harl. radde; F. rad; Gg. redde. 22. F. seyth; Gg. sey. 24. F. feythe; Gg. fey. 26. Gg. O. as of this; Trin. Cx. Harl. Ff. of this; F. of my firste. 28. Gg. Ff. me thouȝte; Trin. Cx. Harl. me thought hit; F. thought me. 30. Gg. Cx. thus; F. Trin. Harl. there. Gg. *and rest* as I schal; F. I shal yow. 31. F. *inserts* the *after* dreme of; *the rest omit.* Trin. Harl. O. Scipioun; F. Cipioun; Gg. sothion (!). 32. F. hyt had vij; Gg. *and the rest* seuene It hadde. 33. Ff. therInne; F. *and the rest* theryn (*wrongly*). 34. Gg. it; O. of; *the rest omit.* 35. Gg. seyn; F. tel; *the rest* sey (say). 37. F. In-to; *rest* In. F. Aufryke; Gg. Affrik. 39. *For* hit *all wrongly have* he; see ll. 36, 43. 40. Harl. betwix; F. betwixt. 41. Gg. Affrican; F. Aufrikan. 42. F. on; *rest* in. 43. F. tolde he hym; Gg. Trin. Cx. Harl. tellith it; O. Ff. tellithe he. 44. Gg. Affrican; F. Aufrikan. F. y-shewed; *rest* schewid, shewyd, &c.

And warned him before of al his grace,
And seyde him, what man, lered other lewed,
That loveth comun profit, wel y-thewed,
He shal unto a blisful place wende,
Ther as Ioye is that last withouten ende.

Than asked he, if folk that heer be dede
Have lyf and dwelling in another place;
And African seyde, 'ye, withoute drede,'
And that our present worldes lyves space
Nis but a maner deth, what wey we trace,
And rightful folk shal go, after they dye,
To heven; and shewed him the galaxye.

Than shewed he him the litel erthe, that heer is,
At regard of the hevenes quantite;
And after shewed he him the nyne speres,
And after that the melodye herde he
That cometh of thilke speres thryes three,
That welle is of musyke and melodye
In this world heer, and cause of armonye.

Than bad he him, sin erthe was so lyte,
And ful of torment and of harde grace,
That he ne shulde him in the world delyte.
Than tolde he him, in certeyn yeres space,
That every sterre shulde come into his place
Ther hit was first; and al shulde out of mynde
That in this worlde is don of al mankynde.

46. Gg. other; *rest* or. 49. Gg. There as Ioye is that last with ty*n* ende; F. There Ioy is that lasteth with-out ende. 50. F. *serts* the *after* if; *rest omit.* 52. Gg. Affrican; F. Aufrikan. . Gg. Ff. that; Trin. Cx. Harl. how; F. *om.* 54. Cx. s; Gg. Nys; F. Trin. Harl. Ff. Meneth. 55. Gg. *and rest* er; F. whan. 56. Cx. galaxye; F. Ff. galoxye; O. galoxie. i. tlynstrete; Harl. galorye; Trin. galry (!); Gg. galylye (!). 58. g. *and rest* the; Harl. tho; F. *om.* 64. Gg. Ff. Than bad he hy*m* n erthe was so lyte; F. Than bad he hym see the erthe that is so lite *wrongly*). 65. Cx. Trin. Harl. O. ful of torment and; F. was somedel lle; Gg. was su*m*del disseyuable and ful (!). 69. Gg. *and rest* hulde (schuld, shuld); F. shal. 70. F. was; *rest* is.

Than prayed him Scipioun to telle him al
The wey to come un-to that hevene blisse;
And he seyde, 'know thy-self first immortal,
And loke ay besily thou werke and wisse
To comun profit, and thou shalt nat misse
To comen swiftly to that place dere,
That ful of blisse is and of soules clere.

But brekers of the lawe, soth to seyne,
And lecherous folk, after that they be dede,
Shul alwey whirle aboute therthe in peyne,
Til many a world be passed, out of drede,
And than, for-yeven alle her wikked dede,
Than shul they come unto that blisful place,
To which to comen god thee sende his grace!'—

The day gan failen, and the derke night,
That reveth bestes from her besinesse,
Berafte me my book for lakke of light,
And to my bedde I gan me for to dresse,
Fulfild of thought and besy hevinesse;
For bothe I hadde thing which that I nolde,
And eek I ne hadde that thing that I wolde.

But fynally my spirit, at the laste,
For-wery of my labour al the day,
Took rest, that made me to slepe faste,

71. F. O. he; *rest* him. Gg. *and rest* to; F. *om.* 72. Gg. Trin. Harl. O. into that; Cx. Ff. unto that; F. to (*om.* that). 73. Gg. inmortal; O. immortalle; F. *and rest* mortalle (!). 75. Gg. *and rest* not (nat, noght); F. never. 76. Gg. comyn; Cx. comen; F. come. Gg. O. to; *rest* into, vnto. 77. Trin. Cx. Harl. Ff. *retain* of *after* and; F. Gg. O. *omit.* 78. F. *ins.* for *before* to (*but* lawe *is dissyllabic*); *rest om.* 80. Gg. *wrongly puts* there *for* therthe; *the rest are bad.* 82. F. *ins.* hem *before* alle. Gg. And that for-ȝeuyn is his weked dede (*but* dede *is plural*). 84. Gg. comyn; *rest* come, com. Cx. Harl. the sende his; O. sende the his; Gg. synde us; Ff. send vs; F. sende ech lover (!). 85. Harl. ſaylen; Cx. fayllen; F. faile; Gg. folwyn (!). 87. F. Berefte; *rest* Berafte, Beraft. 90. F. had; Gg. hadde. 91. Harl. O. *give 1st* that; Trin. Cx. the; F. Ff. Gg. *om.*

And in my slepe I mette, as I lay,
How African, right in that selfe aray
That Scipioun him saw before that tyde,
Was comen, and stood right at my beddes syde.

The wery hunter, sleping in his bed,
To wode ayein his mynde goth anoon;
The Iuge dremeth how his plees ben sped;
The carter dremeth how his cartes goon;
The riche, of gold; the knight fight with his foon,
The seke met he drinketh of the tonne;
The lover met he hath his lady wonne.

Can not I seyn if that the cause were
For I had red of African beforn,
That made me to mete that he stood there;
But thus seyde he, 'thou hast the so wel born
In loking of myn olde book to-torn,
Of which Macrobie roghte nat a lyte,
That somdel of thy labour wolde I quyte!'—

Citherea! thou blisful lady swete,
That with thy fyr-brand dauntest whom thee lest,
And madest me this sweven for to mete,
Be thou my help in this, for thou mayst best;
As wisly as I saw thee north-north-west,
When I began my sweven for to wryte,
So yif me might to ryme hit and endyte!

95. *After* as Gg. Trin. Harl. O. *insert* that; *it is hardly needed*. Gg. Affrican; F. Aufrikan. 102. Gg. Ff. carte is; O. cart is; *rest* rtes *or* cartis. 104, 5. Gg. Harl. O. met; F. Trin. Cx. meteth. 107 redde had; Gg. hadde red; *rest* had red (rad). Gg. affrican; F. afrikan. 108. F. *omits* made. 110. F. al to (*for* to). 111. F. ght noght; Gg. roughte nat; Cx. roght not. 112. F. Cx. *ins.* the ter I; *rest omit.* 114. Trin. Cx. fyr-brondes; Gg. fe-brondis; F. firy onde. 119. Gg. 3if; F. yeve. Trin. Harl. O. hit and; F. and to

The Story.

This forseid African me hente anoon,
And forth with him unto a gate broghte
Right of a parke, walled with grene stoon;
And over the gate, with lettres large y-wroghte,
Ther weren vers y-writen, as me thoghte,
On eyther halfe, of ful gret difference,
Of which I shal yow sey the pleyn sentence.

'Thorgh me men goon in-to that blisful place
Of hertes hele and dedly woundes cure;
Thorgh me men goon unto the welle of Grace,
Ther grene and lusty May shal ever endure;
This is the wey to al good aventure;
Be glad, thou reder, and thy sorwe of-caste,
Al open am I; passe in, and hy the faste!'

'Thorgh me men goon,' than spak that other syde,
'Unto the mortal strokes of the spere,
Of which Disdayn and Daunger is the gyde,
Ther tree shal never fruyt ne leves bere.
This streem you ledeth to the sorwful were,
Ther as the fish in prison is al drye;
Theschewing is only the remedye.'

Thise vers of gold and blak y-writen were,
The whiche I gan a stounde to beholde,
For with that oon encresed ay my fere,
And with that other gan myn herte bolde;
That oon me hette, that other did me colde,

120. Gg. Affrican: F. Aufrikan. 122. F. *and rest* with; Gg. of. 124. *Read* weren; *all* were (weer). Gg. I-wrete; F. writen. 133. F. Ff. hye; *the rest* spede (sped). 135. F. stroke; *rest* strokes (strokis). 137. Cx. Harl. O. Ff. neuer tree shal. Cx. fruyt; Harl. O. fruyte; Trin. F. frute. 138. F. unto; *rest* to. 139. *All* is (ys). 140. O. Theschewing; Cx. Theschewyng; Harl. The eschuyng; F. Thescwynge (*sic*). 142. Trin. Cx. Harl. O. The; F. Gg. Of; Ff. On. F. Cx. a stounde (*which I think is correct*); Ff. astonde; (*alt. to*) Gg. a-stonyd; Trin. astonyed; Harl. O. astoned. F. Cx. O. Ff. *insert* to *before* bolde (*wrongly*); Gg. Trin. Harl. *om.*

No wit had I, for errour, for to chese,
To entre or flee, or me to save or lese.

Right as, betwixen adamauntes two
Of even might, a pece of iren y-set,
That hath no might to meve to ne fro—
For what that on may hale, that other let—
Ferde I, that niste whether me was bet,
To entre or leve, til African my gyde
Me hente, and shoof in at the gates wyde,

And seyde, 'hit stondeth writen in thy face,
Thyn errour, though thou telle it not to me;
But dred thee nat to come in-to this place,
For this wryting is no-thing ment by thee,
Ne by noon, but he Loves servant be;
For thou of love hast lost thy tast, I gesse,
As seek man hath of swete and bitternesse.

But natheles, al-though that thou be dulle,
Yit that thou canst not do, thou mayst hit se;
For many a man that may not stonde a pulle,
Yit lyketh him at the wrastling for to be,
And demeth yit wher he do bet or he;
And if thou haddest cunning for tendyte,
I shal thee shewen mater of to wryte.'

With that my hond in his he took anoon,
Of which I comfort caughte, and wente in faste;
But lord! so I was glad and wel begoon!
For over-al, wher that I myn eyen caste,

148. Gg. be-twixsyn; F. betwix. 149. F. y-sette; Gg. set. 150. F. That; Ff. *om.*; *rest* Ne (*which would be elided*. F. nor; *rest* ne (*better*). 152. Gg. *and rest* nyste; F. I ne wiste. Gg. *and rest* whether; F. wher that (*perhaps rightly*). 153. F. Affrikan. 156. Gg. Cx. O. to; *rest omit*. 158. Trin. Cx. by; Gg. bi; F. be. 159. Gg. Trin. Cx. by; F. be. 160. Gg. stat (!); *for* tast (taste). 162. F. Ff. *om.* that. 163. Gg. Harl. O. *supply* Yit; Cx. Yf; *rest om.* F. yet thou maist hyt; O. mayst thowe; *rest* yit mayst (may) thou. 165. F. *om.* for. 166. Gg. wher: *rest* whether. 167. Gg. Cx. tendite; F. O. to endite. 169. F. And with; *rest om.* And. 170. Gg. confort. Gg. that as; *rest* went in. 172. F. *om.* that (*but* over-al = ov'r-al).

Were treës clad with leves that ay shal laste,
Eche in his kynde, of colour fresh and grene
As emeraude, that Ioye was to sene.

The bilder ook, and eek the hardy asshe;
The piler elm, the cofre unto careyne;
The boxtre piper; holm to whippes lasshe;
The sayling firr; the cipres, deth to pleyne;
The sheter ew, the asp for shaftes pleyne;
The olive of pees, and eek the drunken vyne,
The victor palm, the laurer to devyne.

A garden saw I, ful of blosmy bowes,
Upon a river, in a grene mede,
Ther as that swetnesse evermore y-now is,
With floures white, blewe, yelowe, and rede;
And colde welle-stremes, no-thing dede,
That swommen ful of smale fisshes lighte,
With finnes rede and scales silver-brighte.

On every bough the briddes herde I singe,
With voys of aungel in her armonye,
Som besyed hem her briddes forth to bringe;
The litel conyes to her pley gunne hye,
And further al aboute I gan espye
The dredful roo, the buk, the hert and hynde,
Squerels, and bestes smale of gentil kynde.

173. F. Weren; *rest* Were. 174. Gg. O. Ff. of; F. Cx. with (*from line above*). 175. F. Emerawde. Gg. sothe (*for* Ioye, *wrongly*). 177. Cx. O. piler; Gg. pilere; Trin. pylor; F. Harl. peler. 178. F. box pipe tre; Gg. *and rest* box tre pipere (*or* piper). Trin. holyn; Cx. holin; Ff. holye; Gg. O. holm; F. Harl. holme. 180. Gg. Ew; *rest* ewe. 183. Harl. O. blosmy; Gg. blospemy (*for* blossemy); Cx. blossome; Trin. blossom; F. Ff. blossomed. 185. O. that; Gg. ther; *rest omit.* Gg. Ff. I-now; O. I-nowe; F. ynowh. 188. Ff. That swommen; Harl. That swommyn; Gg. That swemyn; Trin. That swymen; Cx. O. That swymmen; F. And swymmynge. 192. F. That; Gg. Ff. So (*error for* Som); *rest* Som, Some, Somme. 193. Gg. gunne; F. gunnen; *rest* gan, cane. 196. Cx. Squerels; F. Squerel; *rest* Squyrelis (Squyrell*is*, Squerellis).

Of instruments of strenges in acord
Herde I so pleye a ravisshing swetnesse,
That god, that maker is of al and lord,
Ne herde never better, as I gesse;
Therwith a wind, unnethe hit might be lesse,
Made in the leves grene a noise softe
Acordant to the foules songe on-lofte.

The air of that place so attempre was
That never was grevaunce of hoot ne cold;
Ther wex eek every holsom spyce and gras,
Ne no man may ther wexe seek ne old;
Yet was ther Ioye more a thousand fold
Then man can telle; ne never wolde it nighte,
But ay cleer day to any mannes sighte.

Under a tree, besyde a welle, I say
Cupyde our lord his arwes forge and fyle;
And at his feet his bowe al redy lay,
And Wil his doghter tempred al the whyle
The hedes in the welle, and with hir wyle
She couched hem after as they shuld serve,
Som for to slee, and som to wounde and kerve.

Tho was I war of Plesaunce anon-right,
And of Aray, and Lust, and Curtesye;
And of the Craft that can and hath the might
To doon by force a wight to do folye—
Disfigurat was she, I nil not lye;

197. F. Cx. On; *rest* Of. Gg. Cx. O. strengis; Trin. stryngys; F. strynge (*wrongly*). 198. F. *om.* so; *rest have it.* F. and (*for* a, *wrongly*); Ff. *om.*; *rest* a. 201. F. *om.* be; *rest have it.* 203. Gg. bryddis; *rest* foules. 205. F. ther of; *rest* of. 206. Gg. wex; Ff. waxed; F. growen; *rest* was *error for* wex'. 207. Trin. Cx. Harl. Ne; *rest omit.* 208. F. more Ioye; *rest* Ioye more. 209. F. No; *rest* Then (*or* Than). F. *om.* ne; *rest except* Ff. *retain it.* Trin. was (*for* wolde). 214. Gg. wel; F. O. wille; Cx. Trin. wylle; Harl whille; Ff. whiele. 215. Gg. *and rest* hire hir, hyr; F. harde. F. fyle; Trin. vyle (*for* fyle); Harl. wyel; *rest* wile. 216. F. shul; *rest* shuld, shulde. 217. F. *om.* for. 221. O. doon by force; Trin. Cx. do by force; Harl. done be force; Gg. don be fore *sic*; F. goo before. 222. F. Disfigured. Gg. Harl. nyl; Cx. Trin. Ff. wil; O. wolle; F. shal.

And by him-self, under an oke, I gesse,
Sawe I Delyt, that stood with Gentilnesse.

I saw Beaute, withouten any atyr,
And Youthe, ful of game and Iolyte,
Fool-hardinesse, Flatery, and Desyr,
Messagerye, and Mede, and other three—
Her names shul noght here be told for me—
And upon pilers grete of Iasper longe
I saw a temple of bras y-founded stronge.

Aboute the temple daunceden alway
Wommen y-now, of whiche somme ther were
Faire of hem-self, and somme of hem were gay;
In kirtels, al disshevele, wente they there—
That was her office alwey, yeer by yere—
And on the temple, of doves whyte and faire
Saw I sittinge many a hundred paire.

Before the temple-dore ful soberly
Dame Pees sat, with a curteyn in her hond;
And her besyde, wonder discretly,
Dame Pacience sitting ther I fond
With face pale, upon an hille of sond;
And alder-next, within and eek with-oute,
Behest and Art, and of her folke a route.

Within the temple, of syghes hote as fyr
I herde a swogh that gan aboute renne;
Which syghes were engendred with desyr

225. Gg. saw; F. sawgh. Gg. with outyn; Cx. Ff. with outen; F. with oute. 228. F. Ff. Trin. *omit* 1*st* and. 229. F. Ff. Trin. *omit* here. 230. F. pelers; *rest* pilers (pileris, pylors). 231. F. sawgh. F. glas; *rest* (*except* Ff.) bras *or* brasse. Gg. Harl. O. I-foundet; Trin. enfoundyd; F. founded. 232. Gg. daunsedyn; F. daunced. 233. F. O. *om.* ther. 234. F. *om.* were; *rest retain.* 236. Gg. 3er be 3eere; Trin. Cx. Harl. yere by yere; F. fro yere to yere. 237. Trin. O. of douys; Gg. of dowis; Cx. of duues; Harl. of doſes; Ff. of dowſs; F. saugh I (*sic*). 238. F. Of dowves white (*sic*); Ff. Saw I sitte; *rest* Saw I syttynge. Trin. Cx. Harl. O. thousand (*for* hundred). 240. F. *om.* with. 241. Gg. *and rest* by hire syde (*for* her besyde). 244. F. *om.* eek; *rest retain.* 246. Gg. sykys. 248. Gg. sikis.

That maden every auter for to brenne
Of newe flaume; and wel aspyed I thenne
That al the cause of sorwes that they drye
Com of the bitter goddesse Ialousye.

The god Priapus saw I, as I wente,
Within the temple, in soverayn place stonde,
In swich aray as whan the asse him shente
With crye by night, and with his ceptre in honde;
Ful besily men gunne assaye and fonde
Upon his hede to sette, of sondry hewe,
Garlondes ful of fresshe floures newe.

And in a prive corner, in disporte,
Fond I Venus and her porter Richesse,
That was ful noble and hauteyn of her porte;
Derk was that place, but afterward lightnesse
I saw a lyte, unnethe hit might be lesse,
And on a bed of golde she lay to reste,
Til that the hote sonne gan to weste.

Her gilte heres with a golden threde
Y-bounden were, untressed as she lay,
And naked fro the breste unto the hede
Men might her see; and, sothly for to say,
The remenant wel kevered to my pay
Right with a subtil kerchef of Valence,
There was no thikker cloth of no defence.

250. Trin. Cx. flame. F. *om.* wel; *rest retain it.* 252. Gg. Cam; O. Com; F. Come; Cx. Comen; Trin. Harl. Ff. Cometh. Gg. Trin. Cx. goddesse; Harl. goddes (i. e. *goddess*); F. O. goddys. 253. F. sawgh. 255. Gg. swich; F. suche. 256. Trin. Cx. by; *rest* be. 260. Gg. priue; F. prevy. 264. F. saugh. 267. Gg. goldene; Ff. golden; F. *and rest* golde *or* gold. 271. Cx. wel couerd; Harl. wel couered; Gg. was wel keuerede; Trin. was welle coueryd; F. keuered wel. 272. Harl. Trin. Ff. sotil. Trin. O. kerchyff; F. keuerchefe; Gg. couerchief; Cx. couerchef. 273. Gg. nas (*for* was). Gg. Harl. *alone insert* 2nd no *but it is wanted*.

The place yaf a thousand savours swote,
And Bachus, god of wyn, sat her besyde,
And Ceres next, that doth of hunger bote;
And, as I seide, amiddes lay Cipryde,
To whom on knees two yonge folkes cryde
To ben her help; but thus I lete her lye,
And ferther in the temple I gan espye

That, in dispyte of Diane the chaste,
Ful many a bowe y-broke heng on the wal
Of maydens, suche as gunne her tymes waste
In her servyse; and peynted over al
Of many a story, of which I touche shal
A fewe, as of Calixte and Athalaunte,
And many a mayde, of which the name I wante;

Semyramus, Candace, and Ercules,
Biblis, Dido, Tisbe and Piramus,
Tristram, Isoude, Paris, and Achilles,
Eleyne, Cleopatre, and Troilus,
Silla, and eek the moder of Romulus—
Alle these were peynted on that other syde,
And al her love, and in what plyte they dyde.

Whan I was come ayen into the place
That I of spak, that was so swote and grene,
Forth welk I tho, my-selven to solace.
Tho was I war wher that ther sat a quene
That, as of light the somer-sonne shene
Passeth the sterre, right so over mesure
She fairer was than any creature.

275. Trin. Cx. Bachus; *rest* Bacus. Gg. wyn; F. wyne. 277. F. Gg. Harl. Cipride (*rightly*); *the rest* Cupide (!); *see* l. 279. 278. Gg. Cx. O. two; Ff. to; F. the; Trin. Harl. *om.* Gg. O. Ff. folk ther (*for* folkes). 283. Gg. Harl. gunne; F. gonne; *rest* gan, can. 285. Gg. Cx. Ful (*for* Of). 288. Cx. O. Semiramis; Ff. Semiriamis; *rest* Semiramus (*as in* Leg. Good Women, *Tisbe*, l. 2). Gg. Hercules. 289. Trin. Harl. Tysbe; F. Cx. Tesbe; Gg. Thisbe. 295. F. Cx. comen; *rest* come. F. Ff. that; *rest* the. 298. Gg. that; *which rest omit* (*though wanted*).

And in a launde, upon an hille of floures,
Was set this noble goddesse Nature;
Of braunches were her halles and her boures,
Y-wrought after her craft and her mesure;
Ne ther nas foul that cometh of engendrure,
That they ne were prest in her presence,
To take her dome and yeve her audience.

For this was on seynt Valentynes day,
Whan every foul cometh ther to chese his make,
Of every kynde, that men thenke may;
And that so huge a noyse gan they make,
That erthe and see, and tree, and every lake
So ful was, that unnethe was ther space
For me to stonde, so ful was al the place.

And right as Aleyn, in the Pleynt of Kynde,
Devyseth Nature of aray and face,
In swich aray men mighten her ther fynde.
This noble emperesse, ful of grace,
Bad every foul to take his owne place,
As they were wont alwey fro yeer to yere,
Seynt Valentynes day, to stonden there.

That is to sey, the foules of ravyne
Were hyest set; and than the foules smale,
That eten as hem nature wolde enclyne,
As worm, or thing of whiche I telle no tale;
But water-foul sat lowest in the dale;

303. F. O. *wrongly insert* of *before* Nature. 307. Gg. Trin. Cx Ff. they; F. Harl. O. there. *After* were (*dissyllabic* Gg. *inserts* al; *needlessly*. 310. Gg. bryd (*for* foul); Cx. birde. 311. F. On; *rest* Of. Ff. thenke; *rest* thynke (*not so well*). 313. Gg. Ff. eyr (*for* see. 316. F. Alayne; Trin. Alen; *rest* Aleyn. 317. Gg. in (*for* of). *All but* Gg. Ff. *needlessly insert* suche *before* aray (*caught from line below*). 318. Gg. swich: F. suche. MSS. myghte, myght; *but read* mighten. 320. Gg. Ff. his: *rest* her, hir (*wrongly*). Cx. owen; Gg. owene; *rest* owne. 325. Gg. Cx. hem; Ff. them; *rest* that. 327. Trin. vale (*for* dale).

And foul that liveth by seed sat on the grene,
And that so fele, that wonder was to sene.

Ther mighte men the royal egle fynde,
That with his sharpe look perceth the sonne;
And other egles of a lower kynde,
Of which that clerkes wel devysen conne.
There was the tyraunt with his fethres donne
And greye, I mene the goshauk that doth pyne
To briddes for his outrageous ravyne.

The gentil faucon, that with his feet distreyneth
The kinges hond; the hardy sperhauk eke,
The quayles foo; the merlion that peyneth
Him-self ful ofte, the larke for to seke;
Ther was the douve, with her eyen meke;
The lalous swan, ayens his deth that singeth;
The oule eek, that of dethe the bode bringeth;

The crane the geaunt, with his trompes soune;
The theef, the chogh; and eek the Iangling pye;
The scorning Iay; the eles foo, the heroune;
The false lapwing, ful of trecherye;
The stare, that the counseyl can bewrye;
The tame ruddok; and the coward kyte;
The cok, that orloge is of thorpes lyte;

The sparow, Venus sone; the nightingale,
That clepeth forth the fresshe leves newe;
The swalow, mordrer of the flyës smale

330. Gg. ryal; Cx. Harl. O. rial. 338. F. *om* hardy. *All* eke (*for* eek); *exceptionally.* 343. Trin. bood; Cx. bodword; *rest* bode (*dissyllabic*?). 344. Gg. Ff. *om.* the. 345. Trin. chowgh; F. choghe; Cx. choughe; Harl. chowhe; Gg. O. Ff. crow (*wrongly*). 346. Harl. Ff. eles; Gg. O. elis; Trin. elys; F. Cx. egles (!). Trin. Harl. O. *insert* the *before* heroun; *rest omit.* 347. Gg. false; F. fals. Trin. Cx. lapwynk; O. lappewynk. 348. Gg. starlyng; *rest* stare. Gg. bewreye (*but note the rime*). 349. Gg. rodok. 350. Gg. orloge; F. orlogge. Gg. thorpis; F. thropes. 352. Gg. Cx. Ff. grene (*for* fresshe). 353. flyes *is right; but there is no authority for it except that of the black-letter edition of* 1532 *and the* Trin. MS. *Most* MSS. *have* foules; Trin. flyes; Fr. bryddis.

That maken hony of floures fresshe of hewe:
The wedded turtel, with her herte trewe;
The pecok, with his aungels fethers brighte:
The fesaunt, scorner of the cok by nighte;

The waker goos; the cukkow ever unkynde;
The popiniay, ful of delicasye;
The drake, stroyer of his owne kynde;
The stork, the wreker of avouterye;
The hote cormeraunt of glotonye;
The raven wys, the crow with voice of care;
The throstel olde; the frosty feldefare.

What shulde I seyn? of foules every kynde
That in this worlde han fethers and stature,
Men mighten in that place assembled fynde
Before the noble goddesse Nature.
And everich of hem did his besy cure
Benygnely to chese or for to take,
By her acorde, his formel or his make.

But to the poynt—Nature held on her honde
A formel egle, of shap the gentileste
That ever she among her werkes fonde,
The most benigne and the goodlieste;
In her was every vertu at his reste,
So ferforth, that Nature her-self had blisse
To loke on her, and ofte her bek to kisse.

Nature, the vicaire of thalmyghty lord,
That hoot, cold, hevy, light, [and] moist and dreye [illegible]

355. F. his; O. *om.*; *rest* hire, hir, her. [illegible] fethers. 357. F. be *for* by. [illegible] 361. F. Cx. Ff. *om.* the. 363. Gg. [illegible] voice of care; Ff. *same omitting* wys; F. *and rest* [illegible] the crowes with her voys of care *badly*. [illegible] myghte. 368. F. that: Ff. this; [illegible] Ff. *ins.* of *bef.* Nature. [illegible] Gg. Benygnely; F. Benyngly *sic*. [illegible] 375. Gg. Cx. the *after* and: Ff. [illegible] beke. 379. Ff. vicaire; F. [illegible] Gg. Cx. dreye; *rest* drye.

Hath knit by even noumbre of acord,
In esy vois began to speke and seye,
'Foules, tak hede of my sentence, I preye,
And, for your ese, in furthering of your nede,
As faste as I may speke, I wol me spede.

Ye know wel how, seynt Valentynes day,
By my statute and through my governaunce,
Ye come for to chese—and flee your way—
Your makes, as I prik yow with plesaunce.
But natheles, my rightful ordenaunce
May I not lete, for al this world to winne,
That he that most is worthy shal beginne.

The tercel egle, as that ye knowen wel,
The foul royal above yow in degree,
The wyse and worthy, secre, trewe as stel,
The which I formed have, as ye may see,
In every part as hit best lyketh me,
Hit nedeth noght his shap yow to devyse,
He shal first chese and speken in his gyse.

And after him, by order shul ye chese,
After your kynde, everich as yow lyketh,
And, as your hap is, shul ye winne or lese;
But which of yow that love most entryketh,
God sende him her that sorest for him syketh.'
And therewith-al the tercel gan she calle,
And seyde, 'my sone, the choys is to the falle.

But natheles, in this condicioun
Mot be the choys of everich that is here,
That she agree to his eleccioun,

381. Trin. Cx. by; F. be; Gg. with. 383. Cx. Ff. kepe (*for* hede). 384. Gg. ese; F. ease. 385. Gg. Ff. ȝow; Cx. you (*for* me). 386. F. Cx. Harl. *insert* that *after* how. 387. Gg. By; F. Be. 389. F. Trin. Cx. Harl. O. *insert* With *before* Your; Gg. Ff. *rightly omit.* 390. Gg. Cx. Ff. ordenaunce; *rest* gouernaunce (*see* l. 387). 391. F. Trin. Harl. O. let (i. e. *let go*); Gg. breke; Ff. suffre; Cx. lette. 393. Gg. terslet (*for* tercel). Gg. wel; F. wele. 394. Gg. ryal. 395. Gg. stel; F. stele. 396. *All* have formed.

Who-so he be that shulde ben her fere;
This is our usage alwey, fro yeer to yere;
And who so may at this time have his grace,
In blisful tyme he com in-to this place.'

With hed enclyned and with ful humble chere
This royal tercel spak and taried nought;
'Unto my sovereyn lady, and noght my fere,
I chese, and chese with wille and herte and thought,
The formel on your hond so wel y-wrought,
Whos I am al and ever wol her serve,
Do what her list, to do me live or sterve.

Beseching her of mercy and of grace,
As she that is my lady sovereyne;
Or let me dye present in this place.
For certes, long may I not live in peyne;
For in myn herte is corven every veyne;
Having reward only to my trouthe,
My dere herte, have on my wo som routhe.

And if that I to her be founde untrewe,
Disobeysaunt, or wilful negligent,
Avauntour, or in proces love a newe,
I pray to you this be my lugement,
That with these foules I be al to-rent,
That ilke day that ever she me fynde
To her untrewe, or in my gilte unkynde.

And sin that noon loveth her so wel as I,
Al be she never of love me behette,
Than oghte she be myn thourgh her mercy,
For other bond can I noon on her knette.
For never, for no wo, ne shal I lette

411. Cx. yere by yere (*for* fro yeer to yere). 413. Gg. cam. 414. Gg. O. Ff. *om.* ful; *rest retain.* 415. Trin. Royalle; F. real; Gg. ryal. 424. Gg. I may. 426. *Read* al-only? 428. Gg. And if that I to hyre be founde; F. And yf I be founde to hir. 436. F. As though; *rest* Al be. 438. F. knette; Gg. areete; *rest* knytte, knyt. 439. Gg. Cx. O. Ne (*for* For).

To serven her, how fer so that she wende;
Sey what yow list, my tale is at an ende.'

Right as the fresshe, rede rose newe
Ayen the somer-sonne coloured is,
Right so for shame al wexen gan the hewe
Of this formel, whan she herde al this;
She neyther answerde 'wel,' ne seyde amis,
So sore abasshed was she, til that Nature
Seyde, 'doghter, drede yow noght, I yow assure.'

Another tercel egle spak anoon
Of lower kynde, and seyde, 'that shal not be;
I love her bet than ye do, by seynt Iohn,
Or atte leste I love her as wel as ye;
And lenger have served her, in my degre,
And if she shulde have loved for long loving,
To me allone had ben the guerdoning.

I dar eek seye, if she me fynde fals,
Unkynde, Iangler, or rebel any wyse,
Or Ialous, do me hongen by the hals!
And but I bere me in her servyse
As wel as that my wit can me suffyse,
Fro poynt to poynt, her honour for to save,
Tak she my lyf, and al the good I have.'

The thridde tercel egle answerde tho,
'Now, sirs, ye seen the litel leyser here;
For every foul cryeth out to ben a-go
Forth with his make, or with his lady dere;
And eek Nature her-self ne wol nought here,
For tarying here, noght half that I wolde seye;
And but I speke, I mot for sorwe deye.

445. *So all.* *Read* whan that she? 446. Gg. She neythir; C Ff. She neyther; F. Trin. Neyther she. 450. Gg. O. Ff. shal; shulde, shuld. 460. Gg. that; *rest omit.* 462. Gg. the; Harl. ye; *rest* she. 463. Gg. thredde; Trin. Ff. thryd; F. thir

Of long servyse avaunte I me no-thing,
But as possible is me to dye to-day
For wo, as he that hath ben languisshing
Thise twenty winter, and wel happen may
A man may serven bet and more to pay
In half a yere, al-though it were no more,
Than som man doth that hath served ful yore.

I ne say not this by me, for I ne can
Do no servyse that may my lady plese;
But I dar seyn, I am her trewest man
As to my dome, and faynest wolde her ese;
At shorte wordes, til that deth me sese,
I wol ben hires, whether I wake or winke,
And trewe in al that herte may bethinke.'

Of al my lyf, sin that day I was born,
So gentil plee in love or other thing
Ne herde never no man me beforn,
Who-[so] that hadde leyser and cunning
For to reherse her chere and her speking;
And from the morwe gan this speche laste
Til dounward drow the sonne wonder faste.

The noyse of foules for to ben delivered
So loude rong, 'have doon and let us wende!'
That wel wende I the wode had al to-shivered.
'Come of!' they cryde, 'allas! ye wil us shende!
Whan shal your cursed pleding have an ende?
How shulde a Iuge eyther party leve,
For yee or nay, with-outen any preve?'

473. Gg. yeer and as (*for* winter and). 479. Gg. seyn; F. say. 480. Gg. Ff. ese; *rest* plese. 482. Ff. hyres; Gg. heris; Cx. heeris; Harl. hirres; F. hirse (!); Trin. hyrs; O. hirs. 487. Gg. hadde; F. had. 488. F. rehersen; *rest* reherse (reherce). 490. Gg. drow; Cx. wente; *rest* went (*badly*). 494. Cx. Harl. wil; F. wol. 495. Gg. pletynge; Trin. Cx. Harl. pletyng.

The goos, the cokkow, and the doke also
So cryden 'kek, kek!' 'kukkow!' 'quek, quek!' hye,
That thorgh myn eres the noyse wente tho.
The goos seyde, 'al this nis not worth a flye!
But I can shap hereof a remedye,
And I wol sey my verdit faire and swythe
For water-foul, who-so be wroth or blythe.'

'And I for worm-foul,' seyde the fool cukkow,
'For I wol, of myn own auctorite,
For comune spede, take the charge now,
For to delivere us is gret charite.'
'Ye may abyde a whyle yet, parde!'
Seide the turtel, 'if it be your wille
A wight may speke, him were as good be stille.

I am a seed-foul, oon the unworthieste,
That wot I wel, and litel of kunninge;
But bet is that a wightes tonge reste
Than entremeten him of such doinge
Of which he neyther rede can nor singe.
And who-so doth, ful foule himself acloyeth,
For office uncommitted ofte anoyeth.'

Nature, which that alway had an ere
To murmour of the lewednesse behynde,
With facound voys seide, 'hold your tonges there!
And I shal sone, I hope, a counseyl fynde
You to delivere, and fro this noyse unbynde;

498. *So* Gg.; *rest* The goos, the duk, and the cukkowe also (*wrongly; see next line*). 501. F. seyde tho; *rest omit* tho. Gg. Ff. nys not; Trin. O. ys nat; Cx. is not; F. *omits* not. 503. Gg. Cx. I; *rest om.* 507. Gg. O. profit; *rest* spede. Trin. For comon spede, take the chargë now. F. Cx. Harl. O. *ins.* on me *bef.* the; Ff. *ins.* vpon me. Gg. tak on no (!) *for* take the. 510. Trin. Seyde: Cx. Said; *rest* Quod. 511. F. good; Cx. better (*for* as good); *rest* fayr. 514. Gg. bet; *rest* better. 515. Gg. entirmetyn; F. entremete. 517. *All but* Gg. Cx. *ins.* hyt (it, yt) *bef.* doth. 518. Ff. vncommaundet; O. vnconveyid; Gg. onquit (!); *rest* vncommytted. 520. Gg. *om.* behynde; Trin. Harl. blynde; Cx. by kynde; *rest* behynde. 523. F. O. Ff. for to (*for* to). F. delyueren; *rest* delyuere (deliver). F. Gg. Harl. from; *rest* fro.

I Iuge, of every folk men shal oon calle
To seyn the verdit for you foules alle.'

Assented were to this conclusion
The briddes alle; and foules of ravyne
Han chosen first, by pleyn eleccion,
The tercelet of the faucon, to diffyne
Al her sentence, and as him list termyne;
And to Nature him gonnen to presente,
And she accepteth him with glad entente.

The tercelet seide than in this manere:
'Ful hard were hit to preve hit by resoun
Who loveth best this gentil formel here;
For everich hath swich replicacioun,
That noon by skilles may be broght a-doun;
I can not seen that arguments avayle;
Than semeth it ther moste be batayle.'

'Al redy!' quod these egles tercels tho.
'Nay, sirs!' quod he, 'if that I dorste it seye,
Ye doon me wrong, my tale is not y-do!
For sirs, ne taketh noght a-gref, I preye,
It may noght gon, as ye wolde, in this weye;
Our is the voys that han the charge in honde,
And to the Iuges dome ye moten stonde;

And therfor pees! I seye, as to my wit,
Me wolde thinke how that the worthieste
Of knighthode, and lengest hath used it,
Moste of estat, of blode the gentileste,
Were sittingest for her, if that her leste;

524. Cx. charge (*for* Iuge). 527. *Most* MSS. *insert* the *before* foules; *which* Gg. *and the* Longleat MS. *omit*. 530. *All but* Cx. Ff. *ins.* to *after* list. 534. Trin. preue; Gg. proue; F. preven. 536. Gg. swich; F. suche. 537. Gg. non by skillis; F. *and rest* by skilles may non (*badly*). 540. Cx. terselis egles. 543. Gg. ne; *rest omit*. 544. F. *om.* gon. 545. Gg. Cx. Oure; *rest* Oures, Ours. 549. Gg. O. hath; *rest* had. 551. Gg. sittyngest; *rest* sittynge.

And of these three she wot her-self, I trowe,
Which that he be, for hit is light to knowe.'

The water-foules han her hedes leyd
Togeder, and of short avysement,
Whan everich had his large golee seyd,
They seyden sothly, al by oon assent,
How that 'the goos, with her facounde gent,
That so desyreth to pronounce our nede,
Shal telle our tale,' and preyde 'god her spede.'

And for these water-foules tho began
The goos to speke, and in her cakelinge
She seyde, 'pees! now tak kepe every man,
And herkeneth which a reson I shal bringe;
My wit is sharp, I love no taryinge;
I seye, I rede him, though he were my brother,
But she wol love him, lat him love another!'

'Lo here! a parfit reson of a goos!'
Quod the sperhauk; 'never mot she thee!
Lo, swich it is to have a tonge loos!
Now parde, fool, yet were it bet for thee
Have holde thy pees, than shewed thy nycete!
It lyth not in his wit nor in his wille,
But soth is seyd, "a fool can noght be stille."'

The laughter aroos of gentil foules alle,
And right anoon the seed-foul chosen hadde
The turtel trewe, and gunne her to hem calle,
And preyden her to seye the sothe sadde
Of this matere, and asked what she radde;

553. Cx. Harl. ethe (*for* light). 556. Gg. O. gole; F. goler; Cx. golye; Ff. golee; Trin. Harl. wylle. 558. Gg. facounde so; Ff. facounde; Cx. faconde; F. faucond. 560. F. Cx. Ff. *needlessly insert* to *after* preyd-e. 564. *All but* Gg. *insert* forth *before* bringe. 569. *For* Quod *read* Seyde? 570. Gg. sich (*for* swich); F. suche. 575. F. laughtre. 576. F. Harl. Ff. foules; Trin. fowle; Cx. fowl; O. foule; Gg. ful (!). 577. Gg. gunne; Ff. gonne; *rest* gan.

And she answerde, that pleynly her entente
She wolde shewe, and soothly what she mente.

'Nay, god forbede a lover shulde chaunge!'
The turtel seyde, and wex for shame al reed;
'Thogh that his lady ever-more be straunge,
Yet let him serve her ever, til he be deed;
For sothe, I preyse noght the gooses reed:
For thogh she deyed, I wolde noon other make.
I wol ben hires, til that the deth me take.'

'Wel bourded!' quod the doke, 'by my hat!
That men shulde alwey loven, causeles,
Who can a reson fynde or wit in that?
Daunceth he mury that is myrtheles?
Who shulde recche of that is reccheles?
Ye, quek!' yit quod the doke, ful wel and faire,
'There ben mo sterres, god wot, than a paire!'

'Now fy, cherl!' quod the gentil tercelet,
'Out of the dunghill com that word ful right,
Thou canst noght see which thing is wel be-set;
Thou farest by love as oules doon by light,
The day hem blent, ful wel they see by night;
Thy kynd is of so lowe a wrechednesse,
That what love is, thou canst nat see ne gesse.'

Tho gan the cukkow putte him forth in prees
For foul that eteth worm, and seide blyve,
'So I,' quod he, 'may have my make in pees,
I recche not how longe that ye stryve;
Lat ech of hem be soleyn al her lyve,
This is my reed, sin they may not acorde;
This shorte lesson nedeth noght recorde.'

588. Harl. hires; Gg. hire; Cx. hers; *rest* hirs. Trin. Harl. *om.* that (*perhaps rightly*). 589. Gg. Cx. Ff. doke; F. duk. 590. F. Ff. shulden. 592. F. Gg. murye; *rest* mery. 594. Gg. O. yit; Ff. yet; *rest om.* 599. Gg. by; F. be (*1st time*). 602. Gg. nat; F. neyther. 603. F. put; Gg. putte. 606. Cx. Ff. recche; F. Gg. Harl. reche; Trin. O. rek.

'Ye! have the glotoun fild ynogh his paunche,
Than are we wel!' seyde the merlioun;
'Thou mordrer of the heysugge on the braunche
That broghte the forth, thou rewthelees glotoun!
Live thou soleyn, wormes corrupcioun!
For no fors is of lakke of thy nature;
Go, lewed be thou, whyl the world may dure!'

'Now pees,' quod Nature, 'I comaunde here;
For I have herd al youre opinioun,
And in effect yet be we never the nere;
But fynally, this is my conclusioun,
That she her-self shal han the elecciouN
Of whom her list, who-so be wroth or blythe,
Him that she cheest, he shal her have as swythe.

For sith hit may not here discussed be
Who loveth her best, as seide the tercelet,
Than wol I doon her this favour, that she
Shal have right him on whom her herte is set,
And he her that his herte hath on her knet.
This Iuge I, Nature, for I may not lyë;
To noon estat I have noon other yë.

But as for counseyl for to chese a make,
If hit were reson, certes, than wolde I
Counseyle yow the royal tercel take,
As seide the tercelet ful skilfully,
As for the gentilest and most worthy,
Which I have wroght so wel to my plesaunce;
That to yow oghte to ben a suffisaunce.'

611. Gg. Merlioun; Trin. O. Merlyon; Cx. merlion; F. Ff. Emerlyon. 612. F. *om.* 1*st* the. Harl. heysugge; O. heysugg; Cx. heysug; Ff. haysugge; F. haysogge; Gg. heysoge; Trin. heysoke. 613. Gg. reuſulles (!), *error for* rewtheles; *rest* rewful (!). 621. Gg. han; *rest* haue. Gg. Cx. the; *rest* hir, hyr. 623. F. cheest; Gg. chesith; Trin. cheseth; Harl. chesithe. F. han hir; Gg. hire han; Trin. hyr hafe; Cx. Harl. Ff. her haue. 626. Gg. hire this fauour; Trin. Harl. to hyr thys fauour; F. *and rest* thys fauour to hir. 630. Ff. ye; Harl. yee; Trin. ey; *rest* eye. 632. F. Gg. I (*for* hit). Gg. certis; *rest omit* 637. *All but* Gg. Cx. *insert* hit (*or* it) *after* That *or* yow.

With dredful vois the formel her answerde,
'My rightful lady, goddesse of Nature,
Soth is that I am ever under your yerde,
Lyk as is everiche other creature,
And moot be youres whyl my lyf may dure;
And therfor graunteth me my firste bone,
And myn entente I wol yow sey right sone.'

'I graunte it you,' quod she; and right anoon
This formel egle spak in this degre,
'Almighty quene, unto this yeer be doon
I aske respit for to avysen me.
And after that to have my choys al fre;
This al and som, that I wolde speke and seye;
Ye gete no more, al-though ye do me deye.

I wol noght serven Venus ne Cupyde
For sothe as yet, by no manere wey.'
'Now sin it may non other wyse betyde,'
Quod tho Nature, 'here is no more to sey;
Than wolde I that these foules were a-wey
Ech with his make, for tarying lenger here'—
And seyde hem thus, as ye shul after here.

'To you speke I, ye tercelets,' quod Nature,
'Beth of good herte and serveth, alle thre;
A yeer is not so longe to endure,
And ech of yow peyne him, in his degre,
For to do wel; for, God wot, quit is she
Fro yow this yeer; what after so befalle,
This entremes is dressed for you alle.'

641. Gg. As is a-nothir lyuis creature. O. *alone ins.* Like *bef.* As. 642. Gg. mot; *rest* moste (muste). 643. Gg. graun*t*tyth; *rest* graunte, graunt (*badly*). 644. Trin. Cx. Harl. I wyll yow; O. I woll ȝewe; F. Ff. yow wol I. 652. F. Cipride; Harl. Cypride; Ff. Sypryde; *rest* Cupide (*cf.* ll. 212, 277). 654. F. other weyes; Cx. other waues; O. othir wey (*perhaps best*); Gg. othirwise; Ff. other-wyse; Trin. Harl. other (*sic*). 655. Gg. Harl. tho; *rest om.* 659. F. terceletys; *read* tercelets. 660. F. al; Gg. alle. 665. F. O. entremesse; Ff. entremeese; Gg. entyrmes; Harl. entermes.

And whan this werk al broght was to an ende,
To every foule Nature yaf his make
By even acorde, and on her wey they wende.
A! lord! the blisse and Ioye that they make!
For eche of hem gan other in winges take,
And with her nekkes ech gan other wynde,
Thanking alwey the noble goddesse of kynde.

But first were chosen foules for to singe,
As yeer by yere was alwey her usaunce
To singe a roundel at her departinge,
To do Nature honour and plesaunce.
The note, I trowe, maked was in Fraunce;
The wordes wer swich as ye may heer fynde,
The nexte vers, as I now have in mynde.

Qui bien aime a tard oublie.

'Now welcom somer, with thy sonne softe,
That hast this wintres weders over-shake,
And driven awey the longe nightes blake!

Seynt Valentyn, that art ful hy on-lofte;—
Thus singen smale foules for thy sake—
Now welcom somer, with thy sonne softe,
That hast this wintres weders over-shake.

Wel han they cause for to gladen ofte,
Sith ech of hem recovered hath his make;
Ful blisful may they singen whan they wake:

666. F. wroght; *rest* brought, broght, browte. 669. F. A; Gg. But; *rest* And. Gg. Ioye; F. Ioy. 672. Gg. Thankynge; F. Thonkyng. Gg. queen; *rest* goddesse, goddes. 678. Gg. sweche (*for* swiche); F. suche. *Qui*; miswritten *Que* in F. Cx.; *Qe* in Trin.; the rest omit it. *aime*; F. ayme. *tard*; F. tarde. *Lines* 680–692 *only occur in* Gg. *and* Digby 181; *also lines* 683, 684, 687–9 *in* O. *I follow* Digby 181 *mainly*. 680. Digb. Nowe welcome. 681. Gg. wintres wedres; Digb. wynter wedirs. 682. Gg. And; Digb. Hast. Digb. drevyn; Gg. dreuyne. Digb. nyghtis; Gg. nyghtes. 684. Digb. syngen; Fowlis. 687. Gg. O. Wele. 688. Gg. O. hem; Digb. them. 689. Digb. Fulle blisfully they synge and endles ioy thei make (*wrongly*); Gg. Ful blisseful mowe they ben when they wake; O. Ful blesfull may they synge when they wake (*rightly*).

Now welcom somer, with thy sonne softe,
That hast this wintres weders over-shake,
And driven awey the longe nightes blake.'

And with the showting, whan her song was do,
That foules maden at her flight a-way,
I wook, and other bokes took me to
To rede upon, and yet I rede alway;
I hope, y-wis, to rede so som day
That I shal mete som thyng for to fare
The bet; and thus to rede I nil not spare.

Explicit tractatus de congregacione Volucrum die sancti Valentini.

693. F. showtynge; hir. 694. Gg. madyn; Ff. maden; F. made. 698. Trin. fynde (*for* mete). 699. Ff. nyl; Gg. nele; F. O. wol; Trin. wylle; Cx. wil.

COLOPHON. *So in* F; Gg. *has*—Explicit parliamentum Auium in die sancti Valentini tentum, secundum Galfridum Chaucer; Ff. has—Explicit Parliamentum Auium; MS. Arch. Seld. B. 24 *has*—Here endis the parliament of foulis; Quod Galfride Chaucere; *the* Longleat MS. *has*—Here endith the Parlement of foules.

VI. MERCILES BEAUTE: A TRIPLE ROUNDEL.

I. *Captivity.*

YOUR yën two wol sle me sodenly,
I may the beaute of hem not sustene,
So woundeth hit through-out my herte kene.

And but your word wol helen hastily
My hertes wounde, whyl that hit is grene,
Your yën two wol sle me sodenly;
I may the beaute of hem not sustene.

Upon my trouthe I sey yow feithfully,
That ye ben of my lyf and deth the quene;
For with my deth the trouthe shal be sene.
Your yën two wol sle me sodenly,
I may the beaute of hem not sustene,
So woundeth hit through-out my herte kene.

II. *Rejection.*

So hath your beaute fro your herte chaced
Pitee, that me ne availeth not to pleyne;
For Daunger halt your mercy in his cheyne.

Giltles my deth thus han ye me purchaced;
I sey yow soth, me nedeth not to feyne;

This excellent text is from P. (Pepys 2006, p. 790). *I note all variations from the* MS.

1. P. Yowre two yen; *but read* Your yen two; *for in* ll. 6, 11, *the* MS. *has* Your yen, &c. P. wolle. 2. P. them; *read* hem. 3. P. wondeth it thorowout (out *written in the margin*). 4. P. wille. 5. P. Mi hertis wound while; it. 6, 7. P. Your yen &c. 8. P. trouth. 9. P. liffe. 10. P. trouth. 11–13. P. Your yen, &c. 14. P. yowre. 15. P. nauailleth; pleyn. 16. P. danger. 18. P. fayn.

So hath your beaute fro your herte chaced
Pitee, that me ne availeth not to pleyne.
Allas! that nature hath in yow compassed
So gret beaute, that no man may atteyne
To mercy, though he sterve for the peyne.
So hath your beaute fro your herte chaced
Pitee, that me ne availeth not to pleyne;
For daunger halt your mercy in his cheyne.

III. *Escape.*

Sin I fro love escaped am so fat,
I never thenk to ben in his prison lene;
Sin I am fre, I counte him not a bene.

He may answere, and seye this or that;
I do no fors, I speke right as I mene.
Sin I fro love escaped am so fat,
I never thenk to ben in his prison lene.

Love hath my name y-strike out of his sclat,
And he is strike out of my bokes clene
For ever-mo; [ther] is non other mene.
Sin I fro love escaped am so fat,
I never thenk to ben in his prison lene;
Sin I am fre, I counte him not a bene.

Explicit.

19. 20 P. So hath yo*ur*, &c. 21. P. compased. 22. P. grete; atteyn. 23. P. peyn. 24–26. P. So hath yo*ur* beaute, &c. 28. P. neu*ere*. 30. P. answe*re* & sey. 32, 33. P. Syn I fro loue, &c. 34. P. Istrike. 36. P. this is (*but read* ther is). 37–39. P. Syn I fro loue, &c.

VII. ANELIDA AND ARCITE.

The compleynt of feire Anelida and fals Arcite

Proem.

Thou ferse god of armes, Mars the rede,
That in the frosty country called Trace,
Within thy grisly temple ful of drede
Honoured art, as patroun of that place!
With thy Bellona, Pallas, ful of grace,
Be present, and my song continue and gye;
At my beginning thus to thee I crye.

For hit ful depe is sonken in my mynde,
With pitous herte in English for tendyte
This olde storie, in Latin which I fynde,
Of quene Anelida and fals Arcite,
That elde, which that al can frete and byte,
As hit hath freten mony a noble storie,
Hath nigh devoured out of our memorie.

Be favorable eek, thou Polymia,
On Parnaso that, with thy sustres glade,
By Elicon, not fer from Cirrea,
Singest with vois memorial in the shade,
Under the laurer which that may not fade,

The chief authorities are: Harl. (Harl. 7333); F. (Fairfax 16); Tn. (Tanner 346); D. (Digby 181); Cx. (Caxton's edition); B. (Bodley 638); Lt. (Longleat MS.). *I follow* F. *mainly, correcting the spelling; and give* selected *variations. Title from* F.; B. *has* boke *for* compleynt. 1. Tn. ferse; F. fers. 3. Harl. D. Cx. temple; *rest* temples. 6. F. songe. F. contynew; D. contynue. F. guye; Tn. gye. 7. F. I to the; Harl. Tn. D to the I. 9. Cx. for tendyte; Harl. for to endyte; *rest* to endyte. 11. F. Analida; Cx Anelida; Tn. D. Annelida. 12. Harl. that; *rest om.* 15. F. eke. Harl. Polymea: *rest* Polymya, Polymia. 16. Harl. Cx. with; *rest* hath (!). 17. F. B. Cx. Cirrea; D. Cirea; Tn Circa (*wrongly*).

And do that I my ship to haven winne;
First folow I Stace, and after him Corinne.

The Story.

Iamque domos patrias, &c.; Statii Thebais, xii. 519.

Whan Theseus, with werres longe and grete,
The aspre folk of Cithe had over-come,
With laurer crouned, in his char gold-bete,
Hoom to his contre-houses is y-come;—
For which the peple blisful, al and somme,
So cryden, that unto the sterres hit wente,
And him to honouren dide al her entente;—

Before this duk, in signe of hy victorie,
The trompes come, and in his baner large
The image of Mars; and, in token of glorie,
Men mighten seen of tresor many a charge,
Many a bright helm, and many a spere and targe,
Many a fresh knight, and many a blisful route,
On hors, on fote, in al the felde aboute.

Ipolita his wyf, the hardy quene
Of Cithia, that he conquered hadde,
With Emelye, her yonge suster shene,
Faire in a char of golde he with him ladde,
That al the ground aboute her char she spradde
With brightnesse of the beaute in her face,
Fulfild of largesse and of alle grace.

20. Tn. ship; F. shippe. *After* l. 21, 3 Latin lines are quoted from Statius (see note). 23. Cx. Cithye. 24. Harl. D. Cx. Lt. With; F. The (*caught from* l. 23). D. crowned; F. corovned. 25. *All* Home. Tn. ycome; F. he come. 27. Cx. cryeden; *but rest* cryden, criden. Harl. unto; *rest* to. Tn. wente; F. went. 28. Tn. entente; F. entent. 29. F. Beforne; Tn. D. B. Lt. Before. Harl. duk; F. duke. Harl. *inserts* hie (= hy); *which the rest wrongly omit; accent* o *in* victórie. 32. F. sene; Harl. seen. 33. Tn. many; F. mony (5 *times*). 36. Tn. Ypolita. F. wife. 37. Harl. D. Cithea. D. hadde; Lt. hade; *rest* had. 39. F. chare. D. ladde; Lt. lade; *rest* lad. 40. Harl. ground; F. grounde. D. spradde; *rest* sprad. 41. Harl. Cx. the; *rest omit.* 42. F. Fulfilled; al.

With his triumphe and laurer-crouned thus,
In al the floure of fortunes yevinge,
Lete I this noble prince Theseus
Toward Athenes in his wey rydinge,
And founde I wol in shortly for to bringe
The slye wey of that I gan to wryte,
Of quene Anelida and fals Arcite.

Mars, which that through his furious course of yre,
The olde wrath of Iuno to fulfille,
Hath set the peples hertes bothe on fyre
Of Thebes and Grece, and everich other to kille
With blody speres, ne rested never stille,
But throng now her, now ther, among hem bothe,
That everich other slough, so wer they wrothe.

For whan Amphiorax and Tydeus,
Ipomedon, Parthonopee also
Were dede, and slayn [was] proud Campaneus,
And whan the wrecches Thebans, bretheren two,
Were slayn, and king Adrastus hoom a-go,
So desolat stood Thebes and so bare,
That no wight coude remedie of his care.

And whan the olde Creon gan espye
How that the blood roial was broght adoun,
He held the cite by his tirannye,
And did the gentils of that regioun
To ben his frendes, and dwellen in the toun.

43. D. Cx. Lt. crowned; *rest* corouned. 44. F. yevyng; Tn. gifeynge. 45. F. B. Let; *rest* Lete. 46. F. ryding; Tn. ridinge. 47. F. bring; Tn. brynge. 48. D. slye (*rightly*); Tn. sly; F. sley. 50. F. thro. Harl. Tn. D. furious; F. furiouse. 51. Harl. Tn. wrath; F. wreth. 52. F. hertis. 53. F. eueriche. 55. D. among; F. amonge. D. bothe; F. both (*but* wrothe *in* l. 56). 56. F. eueriche. 58. Harl. Parthonopee; Cx. Parthonope; D. Partonope; Tn. Partinope; F. B. Prothonolope (!). 59. Harl. Tn. dede; F. ded. *I supply* was *which both sense and metre require.* F. proude. 60. *So* F. Tn. B. Lt.; Harl. D. *put* wrechid (wrecchid) *for* wrecches. 61. Cx. hom; *rest* home. 62. F. stode. 66. F. helde.

So what for love of him, and what for awe,
The noble folk wer to the toune ydrawe.

Among al these, Anelida the quene
Of Ermony was in that toun dwellinge,
That fairer was then is the sonne shene;
Through-out the world so gan her name springe,
That her to seen had every wight lykinge;
For, as of trouthe, is ther noon her liche,
Of al the women in this worlde riche.

Yong was this quene, of twenty yeer of elde,
Of midel stature, and of swich fairnesse,
That nature had a Ioye her to behelde;
And for to speken of her stedfastnesse,
She passed hath Penelope and Lucresse,
And shortly, if she shal be comprehended,
In her ne mighte no-thing been amended.

This Theban knight [Arcite] eek, soth to seyn,
Was yong, and ther-with-al a lusty knight,
But he was double in love and no-thing pleyn,
And subtil in that crafte over any wight,
And with his cunning wan this lady bright;
For so ferforth he gan her trouthe assure,
That she him trusted over any creature.

What shuld I seyn? she loved Arcite so,
That, whan that he was absent any throwe,

70. F. folke. 72. Tn. dwellynge; F. duellyng. 73. F. sunne; Harl. Tn. D. Cx. sonne. 74. D. Through; F. Thorough. Tn. sprynge; F. spring. 75. Tn. likynge; F. likyng. 77. Harl. Tn. D. Cx. the; F. thes. 78. twenty *is written* xxti *in the* MSS. D. yere olde; Cx. yere olde; Lt. of olde; *rest* of elde. 79. Tn. mydelle; F. mydil. F. suche. 80. F. Ioy. 81. D. stedfastnesse; F. stidfastnesse. 82. F. B. both; *rest* hath. Harl. penelope; F. *and others* penolope. 84. Harl. ne; *rest om.* Tn. myghte; F. myght. 85. *I supply* Arcite. *which all the* MSS. *omit, leaving the line too short.* F. seyne. 86. Harl. yong; F. yonge. Harl. there with alle (*so* D. Cx. Lt.); F. therto with al. 87. F. pleyne. 88. Harl. any; F. eny. 89. D. Lt. Cx. wan; F. whan (!). 90. F. ferforthe. F. can; *rest* gan. 91. D. any; F. eny. 93. F. eny throw.

Anon her thoghte her herte brast a-two;
For in her sight to her he bar him lowe,
So that she wende have al his herte y-knowe;
But he was fals; it nas but feyned chere,
As nedeth not to men such craft to lere.

But never-the-les ful mikel besynesse
Had he, er that he mighte his lady winne,
And swoor he wolde dyen for distresse,
Or from his wit he seyde he wolde twinne.
Alas, the whyle! for hit was routhe and sinne,
That she upon his sorowes wolde rewe,
But no-thing thenketh the fals as doth the trewe.

Her fredom fond Arcite in swich manere,
That al was his that she hath, moche or lyte,
Ne to no creature made she chere
Ferther than that it lyked to Arcite;
Ther was no lak with which he mighte her wyte,
She was so ferforth yeven him to plese,
That al that lyked him, hit did her ese.

Ther nas to her no maner lettre ysent
That touched love, from any maner wight,
That she ne shewed hit him, er it was brent;
So pleyn she was, and did her fulle might,
That she nil hyden nothing from her knight,
Lest he of any untrouthe her upbreyde.
Withouten bode his heste she obeyde.

And eek he made him Ielous over here,
That, what that any man had to her seyd,

94 F. thoght; hert. 95. F. bare. 96. F. hert. 101. Harl. Tn. D. B. swore (*for* swoor); Cx. sware; F. sworne. 105. Tn. thenketh; F. thinketh. 106. F. fonde. 107. F. B. *wrongly insert* both *before* moche; *rest omit*. F. B. and; *rest* or. 109. Harl. Cx. that; *rest omit* 110. F. wiche; myght. 111. Tn. yeuen; F. yevin. 112. F. dyd her hert an ese; Harl. Cx. *omit* hert an; *others vary*. 114, 118. D. any; F. eny. 116. Tn. D. B. fulle; *rest* ful. 119. Harl. Cx. heste (*dissyllabic*); *rest* herte, hert. 120. F. eke. Tn. Ielous; F. Ielouse. D. Cx. here (*for the rime*); F. her. 121. Harl. any; F. eny. F. seyde.

Anoon he wolde preyen her to swere
What was that word, or make him evel apayd;
Than wende she out of her wit have brayd;
But al this nas but sleight and flaterye,
Withouten love he feyned Ielosye.

And al this took she so debonerly,
That al his wille her thoghte hit skilful thing,
And ever the lenger she loved him tenderly,
And did him honour as he wer a king.
Her herte was wedded to him with a ring;
So ferforth upon trouthe is her entente,
That wher he goth, her herte with him wente.

Whan she shal ete, on him is so her thoght,
That wel unnethe of mete took she keep;
And whan that she was to her reste broght,
On him she thoghte alwey til that she sleep;
Whan he was absent, prevely she weep;
Thus liveth fair Anelida the quene
For fals Arcite, that did her al this tene.

This fals Arcite, of his new-fangelnesse,
For she to him so lowly was and trewe,
Took lesse deynte for her stedfastnesse,
And saw another lady, proud and newe,
And right anon he cladde him in her hewe
Wot I not whether in whyte, rede, or grene
And falsed fair Anelida the quene.

123. F. worde. Harl. Tn. apayde; F. apaied; *rest* apayd. 124 F. wend. Cx. brayd; Tn. breyde; F. breyed. 125 Harl. Cx. nas; *rest* was. D. sleight; Cx. sleyght; F. sleyghe. 126 Harl. Withouten; F. With out. 127. F. toke. 130 Harl. Tn. wille; F. wil. F. thoght. 131. F. seruyse. 134 Cx. So; *rest* For so. Harl. Tn. entente; F. entent. 135 F. hert. Harl. Tn. wente; F. went. 138 Harl. Cx. that; *rest omit.* Harl. 139 Tn. thoghte; F. thoght. Harl. Tn. 138. F. wepe. 139. Cx. fayr; F. feire. 141 Tn. newfangulnes; F. new fangelnesse. 142 stid-. 144. F. proude. 145 F whethir.

But never-the-les, gret wonder was hit noon
Thogh he wer fals, for it is kynd of man,
Sith Lamek was, that is so longe agoon,
To ben in love as fals as ever he can;
He was the firste fader that began
To loven two, and was in bigamye;
And he found tentes first, but if men lye.

This fals Arcite sumwhat moste he feyne,
Whan he wex fals, to cover his traitorye,
Right as an hors, that can both byte and pleyne;
For he bar her on honde of trecherye,
And swoor he coude her doublenesse espye,
And al was falsnes that she to him mente;
Thus swoor this theef, and forth his way he wente.

Alas! what herte might enduren hit,
For routhe or wo, her sorow for to telle?
Or what man hath the cunning or the wit?
Or what man might with-in the chambre dwelle,
If I to him rehersen shal the helle,
That suffreth fair Anelida the quene
For fals Arcite, that did her al this tene?

She wepeth, waileth, swowneth pitously,
To grounde deed she falleth as a stoon;
Al crampissheth here limes crokedly,
She speketh as her wit were al agoon;
Other colour then asshen hath she noon,

148. F. lesse grete. 149. Harl. Cx. *omit* the, *which* F. *and others insert after* is. 152. Harl. firste; F. first. 154. F. founde. 156. Harl. Tn. D. couer; F. coueren. 157. Harl. pleyne; F. pleyn. 159, 161. *All* swore. 160. Harl. Tn. mente; F. ment. 161. D. Cx. theef; F. thefe. Harl. Tn. wente; F. went. 162. Tn. herte; F. hert. Cx. enduren; *rest* endure. 167. F. feir. 169. Cx. swowneth; D. sowneth; F. swoneth. 170. Harl. Tn. D. grounde; F. ground. F. dede; ston. 171. Harl. Al; *rest om.* Cx. Crampissheth; Lt. Crampuissheth; Tn. Crampicheth; F. cravmpysshe. 172. F. agon.

Noon other word she speketh moche or lyte,
But, 'mercy, cruel herte myn, Arcite!'

And thus endureth, til that she was so mate
That she ne hath foot on which she may sustene;
But forth languisshing ever in this estate,
Of which Arcite hath nother routhe ne tene;
His herte was elles-where, newe and grene.
That on her wo ne deyneth him not to thinke,
Him rekketh never wher she flete or sinke.

His newe lady holdeth him so narowe
Up by the brydel, at the staves ende,
That every word, he dradde hit as an arowe;
Her daunger made him bothe bowe and bende,
And as her liste, made him turne or wende;
For she ne graunted him in her livinge
No grace, why that he hath lust to singe;

But drof him forth, unnethe liste her knowe
That he was servaunt [to] her ladyshippe,
But lest that he wer proude, she held him lowe;
Thus serveth he, withouten fee or shipe,
She sent him now to londe, now to shippe;
And for she yaf him daunger al his fille,
Therfor she had him at her owne wille.

Ensample of this, ye thrifty wimmen alle,
Take here Anelida and fals Arcite,

174. Harl. Noon; Cx. None; *the rest insert* Ne *before* Noon. *For* she speketh, *all the* MSS. *have* speketh she. 175. F. mercie; hert. 178. F. B. for; *rest* forth. 179. Tn. D. nothir; F. nouther. 180. F. wher: *rest* where. 183. *All but* Harl. *insert* up *before* so; *but see next line.* 184. F. bridil. 185. F. worde. Harl. Cx. drad. 187. Tn. Cx. liste; Harl. lyste; F. lust. 190. Harl. Cx. vnnethe; F. vnneth. F. list. 191. *All* un-to; *read* to. 192. Cx. proud; F. proude. Harl. Cx. held; F. helde. 193. Harl. withouten; F. with out. Harl. Cx. mete; *rest* fee (*rightly*). Cx. sype (*for* sippe); ed. 1621 sip; F. B. Lt. shippe (*caught from* l. 194); D. shipe; Harl. shepe (!); Tn. shep (!). 195. D. yaf; F. yafe. 196. Harl. owne; F. ovne. 197. Harl Tn. D. thrifty; F. thrifte. 198. B. here; F. her (i. e. *here*); Tn. D. here of; Cx. Lt. hede of.

That for her liste him 'dere herte' calle,
And was so meek, therfor he loved her lyte;
The kynd of mannes herte is to delyte
In thing that straunge is, also god me save!
For what he may not gete, that wolde he have.

Now turne we to Anelida ageyn,
That pyneth day by day in languisshing;
But whan she saw that her ne gat no geyn,
Upon a day, ful sorowfully weping,
She caste her for to make a compleyning,
And with her owne honde she gan hit wryte;
And sente hit to her Theban knyght Arcite.

The compleynt of Anelida the quene upon fals Arcite.

Proem.

So thirleth with the poynt of remembraunce,
The swerd of sorowe, y-whet with fals plesaunce,
Myn herte, bare of blis and blak of hewe,
That turned is to quaking al my daunce,
My surete in a-whaped countenaunce;
Sith hit availeth not for to ben trewe;
For who-so trewest is, hit shal her rewe,
That serveth love and doth her observaunce
Alwey to oon, and chaungeth for no newe.

199. Tn. Cx. liste (*pt. t.*); F. list. Harl. Cx. dere herte; F. her der hert. 200. *All* meke. 201. *All* kynde (kinde). F. hert. 203. Harl. Cx. he (*twice*); F. *and others wrongly have* they *the 2nd time.* 206. F. sawe. 208. Harl. Tn. caste; F. cast. 209. Harl. owne; F. ovne. 210. F. sent. F. B. *omit* hit; *rest retain.*

TITLE. *So in* F. (*but misspelt* Analida); B. The complaynt of feyre Anelida on fals Arcyte; D. Litera Annelide Regine. 211. Harl. thirllethe; Cx. thirleth; F. D. thirled (!). 212. B. swerd; F. suerde. F. y-whet; B. I-whet; *rest* whet. 213. Tn. herte; F. hert. Harl. Tn. D. blak; F. blake. 215. Tn. B. Lt. surete; F. suerte. F. B. in to; *rest* in. D. Cx. a whaped; Harl. a whaaped; F. a waped. 216. Harl. for; *rest om.* 217. Harl. trewest; F. truest. Harl. hir; Cx. her; F. *and others* him (*but see* l. 218). 218. F..dothe.

Strophe.

1. I wot my-self as wel as any wight:
For I loved oon with al my herte and might
More then my-self, an hundred thousand sythe.
And cleped him my bernes lyf, my knight,
And was al his, as fer as it was right:
And whan that he was glad, than was I blythe.
And his disese was my deeth as swythe;
And he ayein his trouthe me had plight
For ever-more, his lady me to kythe.

2. Alas! now hath he left me, causeles,
And of my wo he is so routheles,
That with a worde him list not ones deyne
To bring ayen my sorowful herte in pees,
For he is caught up in a-nother lees.
Right as him list, he laugheth at my peyne,
And I ne can myn herte not restreyne,
That I ne love him alwey, never-the-les;
And of al this I not to whom me pleyne.

3. And shal I pleyne—alas! the harde stounde—
Un-to my foo that yaf my herte a wounde,
And yet desyreth that myn harm be more?
Nay, certes! ferther wol I never founde
Non other help, my sores for to sounde.
My destenè hath shapen it ful yore;
I wil non other medecyne ne lore;
I wil ben ay ther I was ones bounde,
That I have seid, be seid for ever-more!

220. Harl. any; F. eny. 221. F. hert. 223. F. hertis life. 227. Harl. D. Cx. plight; F. I-plyght. 229. *So* F. B.; Tn. Harl. Cx. D. Now is he fals alas and causeles. 232. Tn. herte, pees; F. hert, pes. 233. Tn. caughte; F. caght. Tn. lees; F. les. 234. F. B. me (1); *rest* him. 235. F. hert. 238. F. pleyn. Harl. Tn. harde; F. hard. 239. F. yafe; hert. 240. F. harme. 241. F. certis. *All* be founde; *but* be *is copied in from the line above*; *see* l. 47. 242. F. helpe. 243. Tn. desteny; F. destany. F. B. *om.* ful. 246. F. seide (*twice*).

4. Alas! wher is become your gentilesse?
Your wordes ful of plesaunce and humblesse?
Your observaunces in so low manere,
And your awayting and your besinesse
Upon me, that ye calden your maistresse,
Your sovereyn lady in this worlde here?
Alas! and is ther nother word ne chere
Ye vouchesauf upon myn hevinesse?
Alas! your love, I bye hit al to dere.

5. Now certes, swete, thogh that ye
Thus causeles the cause be
Of my dedly adversite,
Your manly reson oghte it to respyte
To slee your frend, and namely me,
That never yet in no degre
Offended yow, as wisly he,
That al wot, out of wo my soule quyte!

¶But for I shewed yow, Arcite,
Al that men wolde to me wryte,
And was so besy, yow to delyte—
My honour save—meke, kynd, and fre,
Therfor ye putte on me the wyte,
And of me recche not a myte,
Thogh that the swerd of sorow byte
My woful herte through your cruelte.

6. My swete foo, why do ye so, for shame?
And thenke ye that furthered be your name,
To love a newe, and be untrewe? nay!

252. F. souereigne. 253. *I supply* and *from* Cx.; Harl. *has* And is there nowe neyther. 254. Lt. vouchesauf; Cx. vouchen sauf; F. vouchesafe. 256. F. certis. 257. F. B. causer (*for* caus-e); *rest* cause. 258. F. dedely. 259. F. oght. 260. Harl. slee; Tn. D. Cx. sle; F. slene. F. frende. 263. Harl. wot; F. wote. 264, 265. Harl. Cx. But for I was so pleyne, Arcite, In alle my werkes, much and lyte; *and omit* was *in* l. 266. 267. F. honor. Tn. saue; F. D. safe. F. kynde. 268. F. put. 269. Harl. Tn. recche; F. rek. 270. F. B. *om.* that. F. swerde. 271. Tn. herte; F. hert. F. thro. 272. F. suete. 274. Harl. Tn. vntrewe; F. vntrew.

And putte yow in sclaunder now and blame,
And do to me adversite and grame,
That love yow most, God, wel thou wost! alway?
Yet turn ayeyn, and be al pleyn som day,
And than shal this that now is mis be game,
And al for-yive, whyl that I live may.

(*Antistrophe.*)

1. Lo! herte myn, al this is for to seyne,
As whether shal I preye or elles pleyne?
Whiche is the wey to doon yow to be trewe?
For either mot I have yow in my cheyne,
Or with the dethe ye mot departe us tweyne;
Ther ben non other mene weyes newe;
For god so wisly on my soule rewe,
As verily ye sleen me with the peyne;
That may ye se unfeyned of myn hewe.

2. For thus ferforth have I my deth [y]-soght,
My-self I mordre with my prevy thoght;
For sorowe and routhe of your unkyndenesse
I wepe, I wake, I faste; al helpeth noght;
I weyve Ioy that is to speke of oght,
I voyde companye, I fle gladnesse;
Who may avaunte her bet of hevinesse
Then I? and to this plyte have ye me broght,
Withoute gilt; me nedeth no witnesse.

275. Harl. putte; F. put. 278. Tn. D. Ff. Lt. turne; *rest* come. 279. Tn. Harl. Cx. D. Lt. And then shall this that now is mis ben (be); F. B. And turne al this that hath be mys to. 280. F. foryeve; Tn. foryife; Harl. 372 foryiue (*rightly*). 281. F. hert. Harl. seyne (*gerund*); F. seyn. 282. F. wheder; prey; pleyn. 284, 5, 8. F. cheyn, tweyn, peyn. 287. D. Cx. on; Harl. of; F. Tn. vpon. 288. D. verily; F. verrely. 290. Harl. Cx. *omit this stanza.* F. dethe (*wrongly*); *rest* deth. *All* soght, sought; *read* y-soght. 291. D. B. mordre; F. mo*u*rdre. 292. F. vnkyndnesse. 293. Tn. D. faste; F. fast. 296. F. avaunt. Tn. B. Lt. bet; F. bet*er*. 298. Tn. Lt. With oute; F. With out.

3. And shal I preye, and weyve womanhede?
Nay! rather deth then do so foul a dede,
And axe mercy gilteles! what nede?
And if I pleyne what lyf that I lede,
Yow rekketh not; that know I, out of drede;
And if I unto yow myn othes bede
For myn excuse, a scorn shal be my mede;
Your chere floureth, but hit wol not sede;
Ful longe agoon I oghte have take hede.

4. For thogh I hadde yow to-morow ageyn,
I might as wel holde Averill fro reyn,
As holde yow, to make yow be stedfast.
Almighty God, of trouthe sovereyn,
Wher is the trouthe of man? who hath hit sleyn?
Who that hem loveth shal hem fynde as fast
As in a tempest is a roten mast.
Is that a tame best that is ay feyn
To renne away, when he is leest agast?

5. Now mercy, swete, if I misseye,
Have I seyd oght amis, I preye?
I not; my wit is al aweye.
I fare as doth the song of *Chaunte-pleure.*
For now I pleyne, and now I pleye,
I am so mased that I deye,
Arcite hath born awey the keye
Of al my worlde, and my good aventure!

299. *Some of the* final rimes *in this stanza are* forced *ones.* F. prey. 300. F. dethe; foule. 301. F. mercie. Tn. gilteles; F. giltles. 302. Harl. pleyne; F. pleyn. F. lyfe. Harl. Cx. *ins.* that; F. *and others omit.* 304. Tn. D. unto; F. to. 305. F. skorne. 306. F. *om.* hit. 307. F. *and others insert* to *before* have: Tn. D. Cx. *omit.* 308. D. hadde; F. had. 309. F. Apprile; Harl. Aueryll. 310. F. stidfast. 311. F. souereigne. 312. F. slayn. 313. F. B. *insert* she *before* shal; *rest om.* 316. F. lest. 317. F. mercie. F. missey (*omitting* e *in* -eye *throughout, wrongly*); Harl. myssaye, &c. 318. F. seyde. 320. F. dothe; songe F. chaunt plure; Harl. Chaunte pleure. 321. F. pleyn. 323. F. borne.

¶For in this worlde nis creature
Wakinge, in more discomfiture
Then I, ne more sorow endure;
And if I slepe a furlong-wey or tweye,
Than thinketh me, that your figure
Before me stant, clad in asure,
To swere yet eft a newe assure
For to be trewe, and mercy me to preye.

6. The longe night this wonder sight I drye,
And on the day for this afray I dye,
And of al this right noght, y-wis, ye recche.
Ne never mo myn yĕn two be drye,
And to your routhe and to your trouthe I crye.
But welawey! to fer be they to fecche;
Thus holdeth me my destine a wrecche.
But me to rede out of this drede or gye
Ne may my wit, so weyk is hit, not strecche.

Conclusion.

Than ende I thus, sith I may do no more,
I yeve hit up for now and ever-more;
For I shal never eft putten in balaunce
My sekernes, ne lerne of love the lore.
But as the swan, I have herd seyd ful yore,
Ayeins his deth shal singe in his penaunce,
So singe I here my destiny or chaunce,
How that Arcite Anelida so sore
Hath thirled with the poynt of remembraunce!

325. Harl. Cx. nys; F. B. ther is no; Tn. D. ther nis no (*too many syllables*). 328. F. furlonge. F. B. other (*for* or); *rest* or. 329. F. thenketh; Tn. thynketh. 330. Tn. stant; F. stont. 331. Tn. D. Cx. Lt. assure; F. asure. 332. F. trew; mercie. 335. F. reche; Tn. D. recche; *and so with* feche, &c. 339. F. destany; Tn. destyne (*for the rime*). 341. F. weyke. 343. Harl. D. Cx. yeve; F. yf; Tn. gife. 344. F. efte. Tn. Cx. putten; F. put. 347. Tn. deth; F. dethe. Tn. D. Lt. Ff. *insert* in; *rest om.* 348. Harl. Tn. destenye; D. destynye; F. destany. 349. F. Analida. F. B. to; *rest* so.

The story continued.

Whan that Anelida this woful quene
Hath of her hande writen in this wyse,
With face deed, betwixe pale and grene,
She fel a-swowe; and sith she gan to ryse,
And unto Mars avoweth sacrifyse
With-in the temple, with a sorowful chere,
That shapen was as ye shal after here.

(*Unfinished.*)

351. *This stanza only occurs in* Tn. D. Lt. Ff. *I follow* Tn. *mainly.* Tn. Annelida; wofull. 352. Tn. Lt. Ff. of; D. with. 353. D. deed; *rest* dede. D. betwixe; Ff. bitwixte; Tn. Lt. betwix. 354. Tn. felle. Ff. a swowe; Tn. a swow. 355. Lt. avoweth; D. avowith; Tn. avoyth. 356. Tn. With-Inne; *rest* With-in. Tn. sorofulle. 357. Tn. shapyn; aftyr.

VIII. CHAUCERS WORDES UNTO ADAM, HIS OWNE SCRIVEYN.

ADAM scriveyn, if ever it thee bifalle
Boece or Troilus to wryten newe,
Under thy lokkes thou most have the scalle,
But after my making thou wryte trewe.
So ofte a daye I mot thy werk renewe,
Hit to correcte and eek to rubbe and scrape;
And al is through thy negligence and rape.

From T. (=MS. R. 3. 20 *in* Trin. Coll. Library, Cambridge). *It also occurs in* Stowe's edition (1561).

TITLE; T. *has*—Chauciers wordes .a. Geffrey vn-to Adame his owen scryveyne; Stowe *has*—Chaucers woordes vnto his owne Scriuener.

1. T. scryveyne; byfalle. 2. T. Troylus for to; nuwe. 3. T. thy long lokkes (*see* note); thowe. 4. T. affter; makyng thowe wryte more truwe (*see* note). 5. T. offt; renuwe. 6. T. It; correct; Stowe *has* correcte. T. eke. 7. T. thorugh; neclygence.

IX. THE HOUS OF FAME.

Book I.

God turne us every dreem to gode!
For hit is wonder, by the rode,
To my wit, what causeth swevenes
Either on morwes, or on evenes;
And why theffect folweth of somme,
And of somme hit shal never come;
Why that is an avisioun,
Why this, a revelacioun,
Why this a dreem, why that a sweven,
And nat to every man liche even;
Why this a fantome, these oracles,
I noot: but who-so of these miracles
The causes knoweth bet than I,
Devyne he; for I certeynly
Ne can hem noght, ne never thinke
To besily my wit to swinke,
To knowe of her signifiaunce
The gendres, neither the distaunce
Of tymes of hem, ne the causes
For-why this more then that cause is;
As if folkes complexiouns
Make hem dreme of reflexiouns;
Or elles thus, as others sayn,

The authorities are F. (Fairfax 16); B. (Bodley 638); P. (Pepys 2006); Cx. (Caxton's ed.); Th. (Thynne's ed. 1532). *I follow* F. *mainly, correcting the spelling.*

1. P. drem; *rest* dreme. 8. *All the copies have* And why, *to the injury of the metre.* 9, 10. F. swevene, evene; Cx. Th. sweuen, euen. 11. Th. B. a fantome; Cx. a fanton; F. affaintome; *after which all needlessly insert* why. 12. F. Th. B. not; Cx. note (=noot). *? omit* so. 20. *All wrongly insert* is *before* more.

yd,

lay
done,

F. Cx. Th. B. asche a.
seyde (sayde), alseyde (a
the rime is false.

But only that the holy rode
Turne us every dreem to gode!
For never, sith that I was born,
Ne no man elles, me byforn,
Mette, I trowe stedfastly,
So wonderful a dreem as I
The tenthe day dide of Decembre,
The which, as I can now remembre,
I wol yow tellen every del.

The Invocation.

But at my ginning, trusteth wel,
I wol make invocacioun,
With special devocioun,
Unto the god of slepe anoon,
That dwelleth in a cave of stoon
Upon a streem that comth fro Lete,
That is a flood of helle unswete;
Besyde a folk men clepe Cimerie,
Ther slepeth ay this god unmerie
With his slepy thousand sones
That alway for to slepe her wone is—
And to this god, that I of rede,
Preye I that he wolde me spede
My sweven for to telle aright,
If every dreem stonde in his might.
And he, that mover is of al
That is and was, and ever shal,
So yive hem Ioye that hit here
Of alle that they dreme to-yere,
And for to stonden alle in grace

58, 62. MSS. dreme (=dreem). 63. *See* note. 64. B. P. now; F. yow; *rest om.* 71. P. strem; *rest* streme (=streem); *so* P. drem (*rest* dreme) *in* l. 80. MSS. cometh (=com'th). 73. Cx. Th. clepe; F. clepeth. 77. F. That; *rest* And. 8[illegible]. F. B. stonde; Cx. Th. stande; P. stond. Cx. alle; F. Th. al (*wrongly*).

Of her loves, or in what place
That hem wer levest for to stonde,
And shelde hem fro poverte and shonde,
And fro unhappe and eche disese,
And sende hem al that may hem plese,
That take hit wel, and scorne hit noght,
Ne hit misdeme in her thoght
Through malicious entencioun.
And who-so, through presumpcioun,
Or hate or scorne, or through envye,
Dispite, or Iape, or vilanye,
Misdeme hit, preye I Iesus god
That (dreme he barefoot, dreme he shod),
That every harm that any man
Hath had, sith [that] the world began,
Befalle him therof, or he sterve,
And graunte he mote hit ful deserve,
Lo! with swich conclusioun
As had of his avisioun
Cresus, that was king of Lyde,
That high upon a gebet dyde!
This prayer shal he have of me;
I am no bet in charite!
Now herkneth, as I have you seyd,
What that I mette, or I abreyd.

The Dream.

Of Decembre the tenthe day,
Whan hit was night, to slepe I lay
Right ther as I was wont to done,
And fil on slepe wonder sone,
As he that wery was for-go
On pilgrimage myles two

100. *I supply* that. 103. P. suche; F. Cx. Th. B. suche a. 1(
110. Cx. seyd, abreyd; *the rest* seyde (sayde), abreyde (abra
Grammar requires seyd, abreyde; *the rime is false.*

To the corseynt Leonard,
To make lythe of that was hard.
But as I sleep, me mette I was
Within a temple y-mad of glas;
In whiche ther were mo images
Of gold, stondinge in sondry stages,
And mo riche tabernacles,
And with perre mo pinacles,
And mo curious portreytures,
And queynte maner of figures
Of olde werke, then I saw ever.
For certeynly I niste never
Wher that I was, but wel wiste I,
Hit was of Venus redely,
This temple; for, in portreyture,
I saw anoon-right hir figure
Naked fletinge in a see.
And also on hir heed, parde,
Hir rose-garlond whyte and reed,
And hir comb to kembe hir heed,
Hir dowves, and dan Cupido,
Hir blinde sone, and Vulcano,
That in his face was ful broun.
But as I romed up and doun,
I fond that on a wal ther was
Thus writen, on a table of bras:
'I wol now singe, if that I can,
The armes, and al-so the man,
That first cam, through his destinee,
Fugitif of Troy contree,

117, 118. Cx. P. leonard, hard; F. Th. B. leonarde, harde. 119. MSS slept, slepte; *read* sleep. 122. F. Th. golde; Cx. P. gold; B. goold. 126. *All* queynt. 127, 132. F. sawgh. 134. Th. heed; B. hed; F. Cx. hede. Cx. Th. parde; F. partee (!). 135. B. red; F. Th. rede; Cx. Rose garlondes smellynge as a mede. 136. MSS. combe. B. hed; *rest* hede. 139. Cx. P. brown; F. broune. 140. Cx. down; F. dovne. 141. P. fond; F. Cx. B. fonde; Th. founde. Cx. Th. wal; B. wall; F. walle. 143. F. B. say; *rest* synge. F. B. *om.* that.

In Itaile, with ful moche pyne,
Unto the strondes of Lavyne.'
And tho began the story anoon,
As I shal telle yow echoon.
  First saw I the destruccioun
Of Troye, through the Grek Synoun,
With his false forsweringe,
And his chere and his lesinge
Made the hors broght into Troye,
Thorgh which Troyens loste al her Ioye.
  And after this was grave, allas!
How Ilioun assailed was
And wonne, and king Priam y-slayn,
And Polites his sone, certayn,
Dispitously of dan Pirrus.
  And next that saw I how Venus,
Whan that she saw the castel brende,
Doun fro the heven gan descende,
And bad hir sone Eneas flee;
And how he fled, and how that he
Escaped was from al the pres,
And took his fader, Anchises,
And bar him on his bakke away,
Cryinge, 'Allas, and welaway!'
The whiche Anchises in his honde
Bar the goddes of the londe,
Thilke that unbrende were.
  And I saw next, in alle his fere,
How Creusa, dan Eneas wyf,
Which that he loved as his lyf,
And hir yonge sone Iulo
And eek Ascanius also,

148. Cx. Th. P. Lauyne; F. B. Labyne. 152. Cx. Th. P. Troye, F. B. Troy; *see* l. 155. 153. F. B. P. fals; Cx. fals vntrewe, Th. false vntrewe. 159. Cx. Th. kyng; F. B. kynge. P. Th. y-slayn Cx. slayn. 160. Th. Polytes: F. B. Polite. *From this point I make no further note of obvious corrections in spelling.* 171. Cx. P. Th. goddes; F. B. goddesse. 173. F. B. Ascanie; *read* Ascanius.

Fledden eek with drery chere,
That hit was pitee for to here;
And in a forest, as they wente,
At a turninge of a wente,
How Creusa was y-lost, allas!
That deed, [but] not I how, she was;
How he hir soughte, and how hir gost
Bad him to flee the Grekes ost,
And seyde, he moste unto Itaile,
As was his destiny, sauns faille;
That hit was pitee for to here,
Whan hir spirit gan appere,
The wordes that she to him seyde,
And for to kepe hir sone him preyde.
Ther saw I graven eek how he,
His fader eek, and his meynee,
With his shippes gan to sayle
Towardes the contree of Itaile,
As streight as that they mighte go.
  Ther saw I thee, cruel Iuno,
That art dan Iupiteres wyf,
That hast y-hated, al thy lyf,
Al the Troyanisshe blood,
Renne and crye, as thou were wood,
On Eolus, the god of wyndes,
To blowen out, of alle kyndes,
So loude, that he shulde drenche
Lord and lady, grome and wenche
Of al the Troyan nacioun,
Withoute any savacioun.
  Ther saw I swich tempeste aryse,
That every herte mighte agryse,

184. F. P. That dede not I how she was; B. That ded not I how she was; Cx. That rede note I how it was; Th. That rede nat I howe that it was. *Read* deed, *and insert* but. 193. Cx. Th. grauen; P. graven; F. grave; B. graue. 199. P. Iubiter; *rest* Iupiters; *read* Iupiteres. 204. F. blowe; P. Cx. Th. blowen. 210. Th. herte; *rest* hert.

To see hit peynted on the walle.
  Ther saw I graven eek withalle,
Venus, how ye, my lady dere,
Wepinge with ful woful chere,
Prayen Iupiter an hye
To save and kepe that navye
Of the Troyan Eneas,
Sith that he hir sone was.
  Ther saw I Ioves Venus kisse,
And graunted of the tempest lisse.
Ther saw I how the tempest stente,
And how with alle pyne he wente,
And prevely took arrivage
In the contree of Cartage;
And on the morwe, how that he
And a knight, hight Achate,
Metten with Venus that day,
Goinge in a queynt array,
As she had ben an hunteresse,
With wynd blowinge upon hir tresse;
How Eneas gan him to pleyne,
Whan that he knew hir, of his peyne;
And how his shippes dreynte were,
Or elles lost, he niste where;
How she gan him comforte tho,
And bad him to Cartage go,
And ther he shulde his folk fynde,
That in the see were left behynde.
  And, shortly of this thing to pace,
She made Eneas so in grace
Of Dido, quene of that contree,
That, shortly for to tellen, she

220. F. *omits from* lisse *to* tempest *in next line; the rest are right.* 221, 222. F. stent, went; Cx. Th. stente, wente. 227. P. Cx. Th. etten; F. B. Mette. 235. F. P. comfort; *rest* comforte. 237. folk; *rest* folke; *but* shulde *is here dissyllabic.* 242. P. tel; B. le; P. Cx. Th. tellen.

Becam his love, and leet him do
That that wedding longeth to.
What shulde I speke more queynte,
Or peyne me my wordes peynte,
To speke of love? hit wol not be;
I can not of that faculte.
And eek to telle the manere
How they aqueynteden in-fere,
Hit were a long processe to telle,
And over long for yow to dwelle.
  Ther saw I grave, how Eneas
Tolde Dido every cas,
That him was tid upon the see.
  And after grave was, how she
Made of him, shortly, at oo word,
Hir lyf, hir love, hir lust, hir lord;
And did him al the reverence,
And leyde on him al the dispence,
That any woman mighte do,
Weninge hit had al be so,
As he hir swoor; and her-by demed
That he was good, for he swich semed.
Allas! what harm doth apparence,
Whan hit is fals in existence!
For he to hir a traitour was;
Wherfor she slow hir-self, allas!
  Lo, how a woman doth amis,
To love him that unknowen is!
For, by Crist, lo! thus hit fareth;
'Hit is not al gold, that glareth.'
For, al-so brouke I wel myn heed,
Ther may be under goodliheed
Kevered many a shrewed vyce;
Therfor be no wight so nyce,
To take a love oonly for chere,

257, 8. *All* worde, lorde. 260. Th. the; *rest omit.* 270. F. vnknowe; *rest* vnknowen.

For speche, or for frendly manere:
For this shal every woman fynde
[That som man, of his pure kynde,
Wol shewen outward the faireste,
Til he have caught that what him leste;
And thanne wol he causes fynde,]
And swere how that she is unkynde,
Or fals, or prevy, or double was.
Al this seye I by Eneas
And Dido, and her nyce lest,
That lovede al to sone a gest;
Therfor I wol seye a proverbe,
That 'he that fully knoweth therbe
May saufly leye hit to his yë';
Withoute dreed, this is no lye.
  But let us speke of Eneas,
How he betrayed hir, allas!
And lefte hir ful unkyndely.
So whan she saw al-utterly,
That he wolde hir of trouthe faile,
And wende fro hir to Itaile,
She gan to wringe hir hondes two.
  'Allas!' quod she, 'what me is wo!
Allas! is every man thus trewe,
That every yere wolde have a newe,
If hit so longe tyme dure,
Or elles three, peraventure?
As thus: of oon he wolde have fame
In magnifying of his name;
Another for frendship, seith he;
And yet ther shal the thridde be,
That shal be taken for delyte,
Lo, or for singular profyte.'

278. Th. Or speche; *rest* [illegible]
Lines 280–283 *are in* Th. *only, which reads* [illegible]
285. Cx. Th. (*3rd*) or; F. B. P. *om.* [illegible]
P. Cx. Th. the herbe. 303. Cx. Th. [illegible]

In swiche wordes gan to pleyne
Dido of hir grete peyne,
As me mette redely;
Non other auctour alegge I.
'Allas!' quod she, 'my swete herte,
Have pitee on my sorwes smerte,
And slee me not! go noght away!
O woful Dido, wel-away!'
Quod she to hir-selve tho.
'O Eneas! what wil ye do?
O, that your love, ne your bonde,
That ye han sworn with your right honde,
Ne my cruel deth,' quod she,
'May holde yow still heer with me!
O, haveth of my deth pitee!
Ywis, my dere herte, ye
Knowen ful wel that never yit,
As fer-forth as I hadde wit,
Agilte [I] yow in thoght ne deed.
O, have ye men swich goodliheed
In speche, and never a deel of trouthe?
Allas, that ever hadde routhe
Any woman on any man!
Now see I wel, and telle can,
We wrecched wimmen conne non art;
For certeyn, for the more part,
Thus we be served everichone.
How sore that ye men conne grone,
Anoon as we have yow receyved,
Certeinly we ben deceyved!
For, though your love laste a sesoun,
Wayte upon the conclusioun,

313. *For* mette, Cx. Th. *have* mette dremyng (!) 314. F. auttour =auctour. 315. F. he; *the rest* she. 320. F. Th. wol; P. wille; Cx. wyl. 322. F. ha; P. B. haue; *rest om.* 328. *All* had. 329. *I insert* I; *which all omit.* 332. P. hadde; *rest* had. 334. Cx. telle; P. tellen; F. tel. 341. F. *omits this line; the rest have it.*

And eek how that ye determynen,
And for the more part diffynen.
'O, welawey that I was born!
For through yow is my name lorn,
And alle myn actes red and songe
Over al this lond, on every tonge.
O wikke Fame! for ther nis
Nothing so swift, lo, as she is!
O, soth is, every thing is wist,
Though hit be kevered with the mist.
Eek, thogh I mighte duren ever,
That I have doon, rekever I never,
That I ne shal be seyd, allas,
Y-shamed be through Eneas,
And that I shal thus Iuged be—
"Lo, right as she hath doon, now she
Wol do eftsones, hardily;"
Thus seyth the peple prevely.'—
But that is doon, nis not to done;
Al hir compleynt ne al hir mone,
Certeyn, availeth hir not a stre.
And whan she wiste sothly he
Was forth unto his shippes goon,
She in hir chambre wente anoon,
And called on hir suster Anne,
And gan her to compleyne thanne;
And seyde, that she cause was
That she first lovede [Eneas],
And thus counseilled hir therto.
But what! when this was seyd and do,
She roof hir-selve to the herte,
And deyde through the wounde smerte.

347. F. B. al youre; Cx. Th. P. myn (*om.* al). 352. F. B. *om.* be. 353. Th. duren; F. dure. 358. Th. done; *rest omit.* 362. *All insert* But *before* Al. 363. Cx. Th. P. Certeyn; F. B. Certeynly. 365. Cx. goon; P. gon; F. agoon; B. agon. 366. *All* in to (*for* in). 370. *All* Allas (alas); *read* Eneas. 371. F. B. As; *the rest* And.

But al the maner how she deyde,
And al the wordes that she seyde,
Who-so to knowe hit hath purpos,
Reed Virgile in Eneidos
Or the Epistle of Ovyde,
What that she wroot or that she dyde;
And nere hit to long to endyte,
By God, I wolde hit here wryte.
But, welaway! the harm, the routhe,
That hath betid for swich untrouthe,
As men may ofte in bokes rede,
And al day seen hit yet in dede,
That for to thinken hit, a tene is.
Lo, Demophon, duk of Athenis,
How he forswor him ful falsly,
And trayed Phillis wikkedly,
That kinges doghter was of Trace,
And falsly gan his terme pace;
And when she wiste that he was fals,
She heng hir-self right by the hals,
For he had do hir swich untrouthe;
Lo! was not this a wo and routhe?
Eek lo! how fals and reccheles
Was to Briseida Achilles,
And Paris to Oënone;
And Iason to Isiphile;
And eft Iason to Medea;
And Ercules to Dyanira;
For he lefte hir for Iöle,
That made him cacche his deeth, parde.
How fals eek was he, Theseus;
That, as the story telleth us,

375. Cx. Th. P. But; F. B. And. 381. F. And nor hyt were to; Cx. And nere it were to; Th. And nere it to; B. P. And ner it were to. Th. B. to endyte; F. Cx. tendyte. 387. F. B. thynke; Cx. Th. thynken. 391. F. B. *om.* was. 402. Cx. Th. P. And; F. B. *omit.*

How he betrayed Adriane;
The devel be his soules bane!
For had he laughed, had he loured,
He moste have be al devoured,
If Adriane ne had y-be!
And, for she had of him pite,
She made him fro the dethe escape,
And he made hir a ful fals Iape;
For after this, within a whyle
He lefte hir slepinge in an yle,
Deserte alone, right in the se,
And stal away, and leet hir be;
And took hir suster Phedra tho
With him, and gan to shippe go.
And yet he had y-sworn to here,
On al that ever he mighte swere
That, so she saved him his lyf,
He wolde have take hir to his wyf
For she desired nothing elles,
In certeyn, as the book us telles.
  But to excusen Eneas
Fulliche of al his greet trespas,
The book seyth [how] Mercure, sauns faile,
Bad him go into Itaile,
And leve Auffrykes regioun,
And Dido and hir faire toun.
  Tho saw I grave, how to Itaile
Dan Eneas is go to saile;
And how the tempest al began,
And how he loste his steresman,
Which that the stere, or he took keep,
Smot over-bord, lo! as he sleep.
  And also saw I how Sibyle

410. Th. al; Cx. all; P. alle; F. B. *om.* 426. F. B. *om.* as *and* us. 428. F. B. *om.* greet. 429. *I supply* how. 433. F. B. how that; *rest* how. 434. Cx. P. to saylle; Th. for to sayle; F. B. for to assayle.

And Eneas, besyde an yle,
To helle wente, for to see
His fader, Anchises the free.
How he ther fond Palinurus,
And Dido, and eek Deiphebus;
And every tourment eek in helle
Saw he, which long is for to telle.
Which who-so willeth for to knowe,
He moste rede many a rowe
On Virgile or on Claudian,
Or Daunte, that hit telle can.
  Tho saw I grave al tharivaile
That Eneas had in Itaile;
And with king Latine his tretee,
And alle the batailles that he
Was at him-self, and eek his knightes,
Or he had al y-wonne his rightes;
And how he Turnus refte his lyf,
And wan Lavyna to his wyf;
And al the mervelous signals
Of the goddes celestials;
How, maugre Iuno, Eneas,
For al hir sleight and hir compas,
Acheved al his aventure;
For Iupiter took of him cure
At the prayer of Venus;
The whiche I preye alway save us,
And us ay of our sorwes lighte!
  Whan I had seen al this sighte
In this noble temple thus,
'A, Lord!' thoughte I, 'that madest us,
Yet saw I never swich noblesse
Of ymages, ne swich richesse,

446. Th. longe is for; F. B. is longe. Cx. P. whyche no tonge can telle. 451. *For* tharivaile, F. B. Th. *have* the aryvayle; Cx. the aryuaylle; P. the arevaille. 458. F. labina; *rest* Lauyna.

As I saw graven in this chirche;
But not woot I who dide hem wirche,
Ne wher I am, ne in what contree.
But now wol I go out and see,
Right at the wiket, if I can
See o-wher stering any man,
That may me telle wher I am.'
When I out at the dores cam,
I faste aboute me beheld.
Then saw I but a large feld,
As fer as that I mighte see,
Withouten toun, or hous, or tree,
Or bush, or gras, or ered lond;
For al the feld nas but of sond
As smal as man may se yet lye
In the desert of Libye;
Ne I no maner creature,
That is y-formed by nature,
Ne saw, me [for] to rede or wisse.
'O Crist,' thoughte I, 'that art in blisse,
Fro fantom and illusioun
Me save!' and with devocioun
Myn yën to the heven I caste.
Tho was I war, lo! at the laste,
That faste by the sonne, as hyë
As kenne might I with myn yë,
Me thoughte I saw an egle sore,
But that hit semed moche more
Then I had any egle seyn.
But this as soth as deth, certeyn,
Hit was of golde, and shoon so brighte,
That never saw men such a sighte,

475. F. B. *omit* in. 478. Th. sterynge any; *the rest* any stiryng (sterynge). 486. Cx. Th. P. was but of sonde (sande); F. B. nas but sonde. 491. *I insert* for. Cx. Th. *insert* I *after* saw; *but it is in* l. 489. 496. F. B. *omit* lo. 504. F. B. *omit lines* 504–507.

But-if the heven hadde ywonne
Al newe of golde another sonne;
So shoon the egles fethres brighte,
And somwhat dounward gan hit lighte.

Explicit liber primus.

Incipit liber secundus.

Proem.

Now herkneth, every maner man
That English understonde can,
And listeth of my dreem to lere;
For now at erste shul ye here
So sely an avisioun,
That Isaye, ne Scipioun,
Ne king Nabugodonosor,
Pharo, Turnus, ne Elcanor,
Ne mette swich a dreem as this!
Now faire blisful, O Cipris, (10)
So be my favour at this tyme!
And ye, me to endyte and ryme
Helpeth, that on Parnaso dwelle
By Elicon the clere welle.
O Thought, that wroot al that I mette,
And in the tresorie hit shette
Of my brayn! now shal men se
If any vertu in thee be,
To tellen al my dreem aright;
Now kythe thyn engyne and might! (20)

The Dream.

This egle, of which I have yow told,
That shoon with fethres as of gold,
Which that so hyĕ gan to sore,
I gan beholde more and more,

TITLE. *So in* Cx.; *the rest omit it.*
511. P. listeth; Th. lysteth; F. Cx. listeneth; B. lystneth. 514. Th. Scipion; F. P. Cipion; B. Cypyon. 516. Th. Alcanore.

To se her beaute and the wonder;
But never was ther dint of thonder,
Ne that thing that men calle foudre,
That smit somtyme a tour to poudre,
And in his swifte coming brende,
That so swythe gan descende,
As this foul, whan hit behelde
That I a-roume was in the felde;
And with his grimme pawes stronge,
Within his sharpe nayles longe,
Me, fleinge, at a swappe he hente,
And with his sours agayn up wente,
Me caryinge in his clawes starke
As lighdly as I were a larke,
How high, I can not telle yow,
For I cam up, I niste how.
For so astonied and a-sweved
Was every vertu in my heved,
What with his sours and with my drede,
That al my feling gan to dede;
For-why hit was to greet affray.
Thus I longe in his clawes lay,
Til at the laste he to me spak
In mannes vois, and seyde, 'Awak!
And be not so a-gast, for shame!'
And called me tho by my name.
And, for I sholde the bet abreyde—
Me mette—'Awak,' to me he seyde,
Right in the same vois and stevene
That useth oon I coude nevene;
And with that vois, soth for to sayn,

533. Cx. Th. P. her; F. B. the. 535. F. B. kynge (*by mistake for* thing). 536. Cx. Th. P. smyte; F. B. smote. Cx. Th. P. to; F. B. of. 537. Cx. Th. P. brende; F. beende; B. bende. 543. Cx. Th. P. at; F. B. in. 545. F. cryinge (!). 548. Cx. P. cam; F. came. 552. P. Cx. Th. That; F. B. And. F. felynge. 557. Cx. Th. P. agast so (*but read* so agast); F. B. *omit* so. 558. Cx. Th. tho; *which* F. B. P. *omit*.

My mynde cam to me agayn;
For hit was goodly seyd to me,
So nas hit never wont to be.
And herwithal I gan to stere,
And he me in his feet to bere,
Til that he felte that I had hete,
And felte eek tho myn herte bete.
And tho gan he me to disporte,
And with wordes to comforte,
And sayde twyes, 'Seynte Marie!
Thou art noyous for to carie,
And nothing nedith hit, parde!
For al-so wis God helpe me
As thou noon harm shalt have of this;
And this cas, that betid thee is,
Is for thy lore and for thy prow;—
Let see! darst thou yet loke now?
Be ful assured, boldely,
I am thy frend.' And therwith I
Gan for to wondren in my mynde.
'O God,' thoughte I, 'that madest kynde,
Shal I noon other weyes dye?
Wher Ioves wol me stellifye,
Or what thing may this signifye?
I neither am Enok, ne Elye,
Ne Romulus, ne Ganymede
That was y-bore up, as men rede,
To heven with dan Iupiter,
And mad the goddes boteler.'
Lo! this was tho my fantasye!
But he that bar me gan espye
That I so thoghte, and seyde this:—
'Thou demest of thy-self amis;
For Ioves is not ther-aboute—

565. B. nas; F. was. 570. F. that; *the rest* tho. 573. MSS. nt. 575. F. B. *omit* hit. 592. MSS. made.

I dar wel put thee out of doute—
To make of thee as yet a sterre.
But er I bere thee moche ferre,
I wol thee telle what I am,
And whider thou shalt, and why I cam
[For] to do this, so that thou take
Good herte, and not for fere quáke.'
'Gladly,' quod I. 'Now wel,' quod he:—
'First I, that in my feet have thee,
Of which thou hast a fere and wonder,
Am dwelling with the god of thonder,
Which that men callen Iupiter,
That doth me flee ful ofte fer
To do al his comaundement.
And for this cause he hath me sent
To thee: now herke, by thy trouthe!
Certeyn, he hath of thee routhe,
That thou so longe trewely
Hast served so ententifly
His blynde nevew Cupido,
And fair Venus [goddesse] also,
Withoute guerdoun ever yit,
And nevertheles hast set thy wit—
Although that in thy hede ful lyte is—
To make bokes, songes, dytees,
In ryme, or elles in cadence,
As thou best canst, in reverence
Of Love, and of his servants eke,
That have his servise soght, and seke;
And peynest thee to preyse his art,
Althogh thou haddest never part;
Wherfor, al-so God me blesse,
Ioves halt hit greet humblesse

603. *I supply* For. 618. goddesse *is not in the* MSS. *The line is obviously too short.* 621. F. Th. lytel; Cx. lytyl; B. litell; P. litil (*all wrong*); *read* lyte. 622. Cx. P. bookes songes or ditees; Th. bokes songes and ditees; F. B. songes dytees bookys.

And vertu eek, that thou wolt make
A-night ful ofte thyn heed to ake,
In thy studie so thou wrytest,
And ever-mo of love endytest,
In honour of him and in preysinges,
And in his folkes furtheringes,
And in hir matere al devysest,
And noght him nor his folk despysest,
Although thou mayst go in the daunce
Of hem that him list not avaunce.
'Wherfor, as I seyde, y-wis,
Iupiter considereth this,
And also, beau sir, other thinges;
That is, that thou hast no tydinges
Of Loves folk, if they be glade,
Ne of noght elles that God made;
And noght only fro fer contree
That ther no tyding comth to thee,
But of thy verray neyghebores,
That dwellen almost at thy dores,
Thou herest neither that ne this;
For whan thy labour don al is,
And hast mad al thy rekeninges,
In stede of reste and newe thinges,
Thou gost hoom to thy hous anoon;
And, also domb as any stoon,
Thou sittest at another boke,
Til fully daswed is thy loke,
And livest thus as an hermyte,
Although thyn abstinence is lyte.
'And therfor Loves, through his grace,
Wol that I bere thee to a place,
Which that hight THE HOUS OF FAME

647. F. frerre (by mistake). [illegible]
3. Cx. made alle thy; Th. made is thy [illegible]
made; B. I-made. 658 [illegible]

To do the som disport and game,
In som recompensacioun
Of labour and devocioun
That thou hast had, lo! causeles,
To Cupido, the reccheles!
And thus this god, thorgh his meryte,
Wol with som maner thing thee quyte,
So that thou wolt be of good chere.
For truste wel, that thou shalt here,
When we be comen ther I seye,
Mo wonder thinges, dar I leye,
Of Loves folke mo tydinges,
Bothe soth-sawes and lesinges;
And mo loves new begonne,
And longe y-served loves wonne,
And mo loves casuelly
That ben betid, no man woot why,
But as a blind man stert an hare;
And more Iolytee and fare,
Whyl that they fynde love of stele,
As thinketh hem, and overal wele;
Mo discords, and mo Ielousyes,
Mo murmurs, and mo novelryes,
And mo dissimulaciouns,
And feyned reparaciouns;
And mo berdes in two houres
Withoute rasour or sisoures
Y-mad, then greynes be of sondes;
And eke mo holdinge in hondes,
And also mo renovelaunces
Of olde forleten aqueyntaunces;
Mo love-dayes and acordes
Then on instruments ben cordes;
And eke of loves mo eschaunges

673. Cx. Th. comen; F. come. 680. Cx. Th. ben; P. be B. *omit.* 682. Cx. Th. P. welfare. 696. F. B. acordes (!)

Than ever cornes were in graunges
Unethe maistow trowen this?'—
Quod he. 'No, helpe me God so wis!'—
Quod I. 'No? why?' quod he. 'For hit
Were impossible, to my wit,
Though that Fame hadde al the pyes
In al a realme, and al the spyes,
How that yet he shulde here al this,
Or they espye hit.' 'O yis, yis!'
Quod he to me, 'that can I preve
By resoun, worthy for to leve,
So that thou yeve thyn advertence
To understonde my sentence.
'First shalt thou heren wher she dwelleth,
And so thyn owne book hit telleth;
Hir paleys stant, as I shal seye,
Right even in middes of the weye
Betwixen hevene, erthe, and see;
That, what-so-ever in al these three
Is spoken, in prive or aperte,
The wey therto is so overte,
And stant eek in so Iuste a place,
That every soun mot to hit pace,
Or what so comth fro any tonge,
Be hit rouned, red, or songe,
Or spoke in surete or in drede,
Certein, hit moste thider nede.
'Now herkne wel; for-why I wille
Tellen thee a propre skille,
And worthy demonstracioun
In myn imagynacioun.
'Geffrey, thou wost right wel this,
That every kyndly thing that is,

711. P. heren; *rest* here. 715. F. and erthe; *rest omit* and. 717. Th. in; F. B. either. 718. F. B. aire; P. wey; Cx. Th. wey. 727. Cx. Th. a worthy; P. a wurthy; F. worthe a; B. worth a; *last 4 lines needless.*

Hath a kyndly sted ther he
May best in hit conserved be;
Unto which place every thing,
Through his kyndly enclyning,
Moveth for to come to,
Whan that hit is awey therfro;
As thus; lo, thou mayst al day se
That any thing that hevy be,
As stoon or leed, or thing of wight,
And ber hit never so hye on hight,
Lat go thyn hand, hit falleth doun.
'Right so sey I by fyre or soun,
Or smoke, or other thinges lighte,
Alwey they seke upward on highte;
Whyl ech of hem is at his large,
Light thing up, and dounward charge.
'And for this cause mayst thou see,
That every river to the see
Enclyned is to go, by kynde.
And by these skilles, as I fynde,
Hath fish dwelling in floode and see,
And treës eek in erthe be.
Thus every thing by this resoun
Hath his propre mansioun,
To which hit seketh to repaire,
As ther hit shulde not apaire.
Lo, this sentence is knowen couthe
Of every philosophres mouthe,
As Aristotile and dan Platon,
And other clerkes many oon;
And to confirme my resoun,
Thou wost wel this, that speche is soun,
Or elles no man mighte hit here;
Now herkne what I wol thee lere.

746. Cx. Th. vp; F. B. P. vpwarde. Cx. Th. P. *transpose* 745, 746.
755. B. it; F. *om.*; Cx. Th. P. he. 764. *All* herke; *see* l. 725.

[redacted]

'Soun is noght but air y-broken.
And every speche that is spoken,
Loud or prive, foul or fair,
In his substaunce is but air;
For as flaumbe is but lighted smoke,
Right so soun is air y-broke.
But this may be in many wyse,
Of which I wil thee two devyse,
As soun that comth of pype or harpe.
For whan a pype is blowen sharpe,
The air is twist with violence,
And rent; lo, this is my sentence;
Eek, whan men harpe-stringes smyte,
Whether hit be moche or lyte,
Lo, with the strook the air to-breketh;
Right so hit breketh whan men speketh.
Thus wost thou wel what thing is speche.
'Now hennesforth I wol thee teche,
How every speche, or noise, or soun,
Through his multiplicacioun,
Thogh hit were pyped of a mouse,
Moot nede come to Fames House.
I preve hit thus—tak hede now—
By experience; for if that thou
Throwe on water now a stoon,
Wel wost thou, hit wol make anoon
A litel roundel as a cercle,
Paraventure brood as a covercle;
And right anoon thou shalt see weel,
That wheel wol cause another wheel,
And that the thridde, and so forth, brother
Every cercle causing other.

766. Cx. Th. spoken: P. poken [illegible]; F. B. [illegible] s; F. B. Of (*copied from* l. 772). [illegible] ekyth it: F. B. *omit this line.* [illegible] x. Th. Threwe. 794. F. Th. B. [illegible] *omit the line.* (Sercle *is a glos upon wheel*).

Wyder than himselve was;
And this fro roundel to compas,
Ech aboute other goinge,
Caused of othres steringe,
And multiplying ever-mo,
Til that hit be so fer y-go
That hit at bothe brinkes be.
Al-thogh thou mowe hit not y-see
Above, hit goth yet alway under,
Although thou thenke hit a gret wonder.
And who-so seith of trouthe I varie,
Bid him proven the contrarie.
And right thus every word, ywis,
That loude or prive y-spoken is,
Moveth first an air aboute,
And of this moving, out of doute,
Another air anoon is meved,
As I have of the water preved,
That every cercle causeth other.
Right so of air, my leve brother;
Everich air in other stereth
More and more, and speche up bereth,
Or vois, or noise, or word, or soun,
Ay through multiplicacioun,
Til hit be atte House of Fame;—
Take hit in ernest or in game.
'Now have I told, if thou have mynde,
How speche or soun, of pure kynde,
Enclyned is upward to meve;
This, mayst thou fele wel, I preve.
And that [the mansioun], y-wis,
That every thing enclyned to is,

798. F. B. *om.* to. 803. F. Tyl; *rest* That. 804. F. *om.* thogh. 805. F. B. *om.* alway. 817. F. B. *om.* in. 821. Cx. Th. P. at the. 823. Cx. Th. P. thou haue; F. B. ye haue in. 827. F. And that sum place stide; B. And that som styde; Th. And that some stede; Cx. P. *omit the line; read* And that the mansioun (*see* ll. 754, 831).

Hath his kyndeliche stede:
That sheweth hit, withouten drede,
That kyndely the mansioun
Of every speche, of every soun,
Be hit either foul or fair,
Hath his kynde place in air.
And sin that every thing, that is
Out of his kynde place, y-wis,
Moveth thider for to go,
If hit a-weye be therfro,
As I before have preved thee,
Hit seweth, every soun, parde,
Moveth kyndely to pace
Al up into his kyndely place.
And this place of which I telle,
Ther as Fame list to dwelle,
Is set amiddes of these three,
Heven, erthe, and eek the see,
As most conservatif the soun.
Than is this the conclusioun,
That every speche of every man,
As I thee telle first began,
Moveth up on high to pace
Kyndely to Fames place.
'Telle me this feithfully,
Have I not preved thus simply,
Withouten any subtilte
Of speche, or gret prolixite
Of termes of philosophye,
Of figures of poetrye,
Or coloures, or rethoryke?
Parde, hit oghte thee to lyke;
For hard langage and hard matere
Is encombrous for to here
At ones; wost thou not wel this?'

838. MSS. a wey, away. 839. F. Th. B. have *before*; Cx. P. *omit 1 line.* 853. Th. B. this; F. thus. 860. *All ought.*

And I answerde, and seyde, 'Yis.'
'A ha!' quod he, 'lo, so I can,
Lewedly to a lewed man
Speke, and shewe him swiche skilles,
That he may shake hem by the billes,
So palpable they shulden be.
But telle me this, now pray I thee,
How thinkth thee my conclusioun?'
[Quod he]. 'A good persuasioun,'
Quod I, 'hit is; and lyk to be
Right so as thou hast preved me.'
'By God,' quod he, 'and as I leve,
Thou shalt have yit, or hit be eve,
Of every word of this sentence
A preve, by experience;
And with thyn eres heren wel
Top and tail, and everydel,
That every word that spoken is
Comth into Fames Hous, y-wis,
As I have seyd; what wilt thou more?'
And with this word upper to sore
He gan, and seyde, 'By Seynt Iame!
Now wil we speken al of game.'—
'How farest thou?' quod he to me.
'Wel,' quod I. 'Now see,' quod he,
'By thy trouthe, yond adoun,
Wher that thou knowest any toun,
Or hous, or any other thing.
And whan thou hast of ought knowing,
Loke that thou warne me,
And I anoon shal telle thee
How fer that thou art now therfro.'
And I adoun gan loken tho,
And beheld feldes and plaines,

866. P. to a lewde: Cx. Th. vnto a lewde; F. *tr*ealwed (!); B. talwyd (!). 872. *All omit* Quod he; cf. ll. 700, 701. 873. P. Cx. Th. I; F. B. he. F. B. me (*for* be). 896. Cx. Th. gan to; *rest* to (!).

And now hilles, and now mountaines,
Now valeys, and now forestes,
And now, unethes, grete bestes;
Now riveres, now citees,
Now tounes, and now grete trees,
Now shippes sailinge in the see.
But thus sone in a whyle he
Was flowen fro the grounde so hyē,
That al the world, as to myn yē,
No more semed than a prikke;
Or elles was the air so thikke
That I ne mighte not discerne.
With that he spak to me as yerne,
And seyde: 'Seestow any [toun]
Or ought thou knowest yonder doun?'
I seyde, 'Nay.' 'No wonder nis,'
Quod he, 'for half so high as this
Nas Alexander Macedo;
Ne the king, dan Scipio,
That saw in dreme, at point devys,
Helle and erthe, and paradys;
Ne eek the wrecche Dedalus,
Ne his child, nice Icarus,
That fleigh so highe that the hete
His winges malt, and he fel wete
In-mid the see, and ther he dreynte,
For whom was maked moch compleynte.
'Now turn upward,' quod he, 'thy face,
And behold this large place,
This air; but loke thou ne be
Adrad of hem that thou shalt se;
For in this regioun, certein,

899. F. B. P. *om.* and. 911. F. B. *omit this line*; *for* Seestow Cx. P. *have* Seest thou. *For* toun, *all have* token; *see* l. 890. 913. *om* P.; F. B. *omit this line.* Cx. Or ought that in the world is of token; Th. Or aught that in this worlde is of spoken; *see* l. 889. 3. F. B. *om.* I seyde.

Dwelleth many a citezein,
Of which that speketh dan Plato.
These ben eyrisshe bestes, lo!'
And so saw I al that meynee
Bothe goon and also flee.
'Now,' quod he tho, 'cast up thyn yë;
Se yonder, lo, the Galaxyë,
Which men clepeth the Milky Wey,
For hit is whyt: and somme. parfey,
Callen hit Watlinge Strete:
That ones was y-brent with hete,
Whan the sonnes sone, the rede,
That highte Pheton, wolde lede
Algate his fader cart, and gye.
The cart-hors gonne wel espye
That he ne coude no governaunce,
And gonne for to lepe and launce,
And beren him now up, now doun,
Til that he saw the Scorpioun,
Which that in heven a signe is yit.
And he, for ferde, lost his wit,
Of that, and lat the reynes goon
Of his hors; and they anoon
Gonne up to mounte, and doun descende
Til bothe the air and erthe brende;
Til Iupiter, lo, atte laste,
Him slow, and fro the carte caste.
Lo, is it not a greet mischaunce,
To lete a fole han governaunce
Of thing that he can not demeine?'
And with this word, soth for to seyne,
He gan alway upper to sore,
And gladded me ay more and more,

956. F. B. fer fro; P. Cx. Th. *om.* fer. 957. Cx. P. grete; Th. great; F. mochil; B. mochill. 961. Cx. Th. P. alway vpper; F. B. vpper alway for. Cf. l. 884.

So feithfully to me spak he.
Tho gan I loken under me,
And beheld the eyrisshe bestes,
Cloudes, mistes, and tempestes,
Snowes, hailes, reines, windes,
And thengendring in her kyndes,
Al the wey through whiche I cam;
'O God,' quod I, 'that made Adam,
Moche is thy might and thy noblesse!'
And tho thoughte I upon Boece,
That writ, 'a thought may flee so hyē,
With fetheres of Philosophye,
To passen everich element;
And whan he hath so fer ywent,
Than may be seen, behynd his bak,
Cloud, and al that I of spak.'
Tho gan I wexen in a were,
And seyde, 'I woot wel I am here;
But wher in body or in gost
I noot, y-wis; but God, thou wost!'
For more clere entendement
Nadde he me never yit y-sent.
And than thoughte I on Marcian,
And eek on Anteclaudian,
That sooth was her descripcioun
Of al the hevenes regioun,
As fer as that I saw the preve;
Therfor I can hem now beleve.
With that this egle gan to crye:
'Lat be,' quod he, 'thy fantasye;
Wilt thou lere of sterres aught?'
'Nay, certeinly,' quod I, 'right naught;
And why? for I am now to old.'
'Elles I wolde thee have told,'

964. F. Th. B. *ins.* to *bef.* loken. 973. Cx. Th. wryteth; F. writ. . B. of (*for* a). 978. *So* P. Cx.; *rest ins.* and erthe *bef.* and. 34. F. B. Nas (*om.* he me); Th. Nas me; Cx. P. Nadde he me.

Quod he, 'the sterres names, lo,
And al the hevenes signes ther-to, (490)
And which they ben.' 'No fors,' quod I.
'Yis, parde,' quod he; 'wostow why?
For whan thou redest poetrye,
How goddes gonne stellifye
Brid, fish, beste, or him or here,
As the Raven, or either Bere,
Or Ariones harpe fyne,
Castor, Polux, or Delphyne,
Or Athalantes doughtres sevene,
How alle these arn set in hevene; (500)
For though thou have hem ofte on honde,
Yet nostow not wher that they stonde.'
'No fors,' quod I, 'hit is no nede;
I leve as wel, so God me spede,
Hem that wryte of this matere,
As though I knew her places here;
And eek they shynen here so brighte,
Hit shulde shenden al my sighte,
To loke on hem.' 'That may wel be,'
Quod he. And so forth bar he me (510)
A whyl, and than he gan to crye,
That never herde I thing so hye,
'Now up the heed; for al is wel;
Seynt Iulyan, lo, bon hostel!
Se here the House of Fame, lo!
Maistow not heren that I do?'
'What?' quod I. 'The grete soun,'
Quod he, 'that rumbleth up and doun
In Fames Hous, ful of tydinges,
Bothe of fair speche and chydinges, (520)
And of fals and soth compouned.

999. F. B. *insert* and *before* No. 1003. F. B. Bridles; P. Brid; Cx. Byrd; Th. Byrde. 1014. Cx. Th. P. As; F. Alle; B. Al. 1015. Cx. P. they shynen; F. Th. B. thy seluen (!). 1029. F. *inserts* that *before* soth.

Herkne wel; hit is not rouned
Herestow not the grete swogh?'
'Yis, parde,' quod I, 'wel ynogh.'
'And what soun is it lyk?' quod he.
'Peter! lyk beting of the see,'
Quod I, 'again the roches holowe,
Whan tempest doth the shippes swalowe;
And lat a man stonde, out of doute,
A myle thens, and here hit route;
Or elles lyk the last humblinge
After a clappe of oo thundringe,
When Ioves hath the air y-bete;
But hit doth me for fere swete.'
'Nay, dred thee not therof,' quod he,
'Hit is nothing wil beten thee;
Thou shalt non harm have trewely.'
And with this word bothe he and I
As nigh the place arryved were
As men may casten with a spere.
I niste how, but in a street
He sette me faire on my feet,
And seyde, 'Walke forth a pas,
And tak thyn aventure or cas,
That thou shalt fynde in Fames place.'
'Now,' quod I, 'whyl we han space
To speke, or that I go fro thee,
For the love of God, [now] telle me,
In sooth, that I wol of the lere,
If this noise that I here
Be, as I have herd thee tellen,
Of folk that doun in erthe dwellen,
And comth here in the same wyse
As I thee herde or this devyse;
And that ther lyves body nis

1030. Cx. Herkne; P. B. Herken; F. Herke. 1034. V. Is I' nm
k. 1044. F. P. beten; Th. B. byten; Cx. greue. 1050. I suppose now
57. Cx. Th. P. I wyl; F. B. wil I. 1063. V. Is om. Ain.

In al that hous that yonder is,
That maketh al this loude fare?'
'No,' quod he, 'by Seynte Clare,
And also wis God rede me!
But o thinge I wil warne thee
Of the which thou wolt have wonder.
Lo, to the House of Fame yonder
Thou wost how cometh every speche,
Hit nedeth noght thee eft to teche.
But understond now right wel this;
Whan any speche y-comen is
Up to the paleys, anon-right
Hit wexeth lyk the same wight,
Which that the word in erthe spak,
Be hit clothed reed or blak;
And hath so verray his lyknesse
That spak the word, that thou wilt gesse
That hit the same body be,
Man or woman, he or she.
And is not this a wonder thing?'
'Yis,' quod I tho, 'by hevene king!'
And with this worde, 'Farwel,' quod he,
'And here I wol abyden thee;
And God of hevene sende thee grace,
Som good to lernen in this place.'
And I of him tok leve anoon,
And gan forth to the paleys goon.

Explicit liber secundus.

1071. F. B. *ins.* now *bef.* how. 1072. Th. the efte; Cx. the more; P. B. eft the. 1079. Cx. Th. hath so very; P. hath so verrey; F. B. so were (!). 1080. Cx. P. That; F. B. Th. And (!). 1088. F. Cx. Th. lerne; *read* lernen.

COLOPHON.—*From* Cx. Th.

K. THE HOUS OF FAME. BOOK III.

Incipit liber tercius.

Invocation.

O God of science and of light,
Apollo, through thy grete might,
This litel laste book thou gye!
Nat that I wilne, for maistrye,
Here art poetical be shewed;
But, for the rym is light and lewed,
Yit make hit sumwhat agreable,
Though som vers faile in a sillable;
And that I do no diligence
To shewe craft, but o sentence.
And if, divyne vertu, thou
Wilt helpe me to shewe now
That in myn hede y-marked is—
Lo, that is for to menen this,
The Hous of Fame for to descryve—
Thou shalt se me go, as blyve,
Unto the nexte laure I see,
And kisse hit, for hit is thy tree;
Now entreth in my breste anoon!—

The Dream.

Whan I was fro this egle goon,
I gan beholde upon this place.
And certein, or I ferther pace,
I wol yow al the shap devyse
Of hous and site; and al the wyse

1101. Cx. Th. thou; P. thow; F. nowe; B. now. 1102. Cx. P. ow; Th. nowe; F. yowe; B. yow. 1106. F. B. men; *rest* me. 113. F. B. this; *rest* the. 1114. P. cite (=site); F. citee; *rest* cyte.

How I gan to this place aproche
That stood upon so high a roche,
Hyer stant ther noon in Spaine.
But up I clomb with alle paine,
And though to clymbe hit greved me,
Yit I ententif was to see,
And for to pouren wonder lowe,
If I coude any weyes knowe
What maner stoon this roche was;
For hit was lyk a thing of glas,
But that hit shoon ful more clere;
But of what congeled matere
Hit was, I niste redely.
  But at the laste espied I,
And found that hit was, every del,
A roche of yse, and not of steel.
Thoughte I, 'By Seynt Thomas of Kent!
This were a feble foundement
To bilden on a place hye;
He oughte him litel glorifye
That her-on bilt, God so me save!'
  Tho saw I al the half y-grave
With famous folkes names fele,
That had y-ben in mochel wele,
And her fames wyde y-blowe.
But wel unethes coude I knowe
Any lettres for to rede
Her names by; for, out of drede,
They were almost of-thowed so,
That of the lettres oon or two
Were molte away of every name,
So unfamous was wexe hir fame;
But men seyn, 'What may ever laste?'
  Tho gan I in myn herte caste,

1115. F. hys (*for* this). 1119. Cx. P. it; B. yt; F. Th. *om.* 1127. Th. I nyste; Cx. I ne wyst; P. I nust; F. B. nyste I neuer. 1132. F. B. fundament; *rest* foundement. 1136. F. B. *om.* al; cf. l. 1151.

[redacted]

That they were molte awey with hete,
And not awey with stormes bete. (60) 1150
For on that other syde I sey
Of this hille, that northward lay,
How hit was writen ful of names
Of folk that hadden grete fames
Of olde tyme, and yit they were 1155
As fresshe as men had writen hem there
The selve day right, or that houre
That I upon hem gan to poure.
But wel I wiste what hit made;
Hit was conserved with the shade— (70) 1160
Al this wryting that I sy—
Of a castel, stood on hy;
And stood eek on so colde a place,
That hete mighte hit not deface.
Tho gan I up the hille to goon, 1165
And fond upon the coppe a woon,
That alle the men that ben on lyve
Ne han the cunning to descryve
The beaute of that ilke place,
Ne coude casten no compace (80) 1170
Swich another for to make,
That mighte of beaute be his make,
Ne [be] so wonderliche y-wrought;
That hit astonieth yit my thought,
And maketh al my wit to swinke 1175
On this castel to bethinke.
So that the grete beaute,
The cast, the curiosite
Ne can I not to yow devyse,
My wit ne may me not suffyse. (90) 1180
But natheles al the substance
I have yit in my remembrance;

1154. F. B. folkes: *rest* folk. 1155. F. tymes: *rest* tyme. F. ere; *rest* they. 1156. Cx. Th. P. there; F. B. here. 1173. *I* *pply* be. 1178. F. To; *the rest* The.

For-why me thoughte, by Seynt Gyle!
Al was of stone of beryle,
Bothe the castel and the tour,
And eek the halle, and every bour,
Withouten peces or Ioininges.
But many subtil compassinges,
Babewinnes and pinacles,
Ymageries and tabernacles,
I saw; and ful eek of windowes,
As flakes falle in grete snowes.
And eek in ech of the pinacles
Weren sondry habitacles,
In whiche stoden, al withoute,
(Ful the castel, al aboute),
Of alle maner of minstrales,
And gestiours, that tellen tales
Bothe of weping and of game,
Of al that longeth unto Fame.
  Ther herde I pleyen on an harpe
That soun.ed bothe wel and sharpe,
Orpheus ful craftely,
And on the syde faste by
Sat the harper Orion,
And Eacides Chiron,
And other harpers many oon,
And the Bret Glascurion;
And smale harpers with her gleës
Saten under hem in seës,
And gonne on hem upward to gape,
And countrefete hem as an ape,
Or as craft countrefeteth kynde.
  Tho saugh I stonden hem behynde,

1185. F. B. *om.* the *before* castel. 1189. F. Rabewyures *or* Rabewynres; B. Rabewynnes; Cx. As babeuwryes; Th. As babeuries; P. Babeweuries. 1195. F. B. *om.* stoden. 1197. F. *om.* of. 1201. F. B. vpon: *rest* on. 1202. F. B. sowneth; *rest* sowned. 1206. F. P. Eaycidis; Cx. Th. Gacides. 1208. B. bret; Th. Briton; Cx. Bryton; P. Bret*ur*; F. gret. 1210, 1, 2, 4. F. hym (*for* hem). 1211. Cx. Th. P. gape; F. iape; B. yape.

fro hem, al by hemselve,
y thousand tymes twelve,
t maden loude menstralcyes
cornemuse, and shalmyes,
d many other maner pype,
at craftely begunne pype
thе in doucet and in rede,
hat ben at festes with the brede;
nd many floute and lilting-horne,
ınd pypes made of grene corne,
As han thise litel herde-gromes,
That kepen bestes in the bromes.
Ther saugh I than Atiteris,
And of Athenes dan Pseustis,
And Marcia that lost her skin,
Bothe in face, body, and chin,
For that she wolde envyen, lo!
To pypen bet then Apollo.
Ther saugh I famous, olde and yonge,
Pypers of al the Duche tonge,
To lerne love-daunces, springes,
Reyes, and these straunge thinges.
Tho saugh I in another place
Stonden in a large space,
Of hem that maken blody soun
In trumpe, beme, and clarioun;
For in fight and blode-sheding
Is used gladly clarioning.
Ther herde I trumpen Messenus,
Of whom that speketh Virgilius.
Ther herde I trumpe Ioab also,

1220. F. Cx. Th. B. to pipe: P. *om.* to. 1221. F. B. riede; *rest* e. 1222. Cx. Th. P. brede; B. Bryede; F. bride. 1227. F. iteris; B. Atyterys; Cx. Th. dan Cytherus; P. an Citherus. F. B. *nspose lines* 1227 *and* 1228. 1228. F. Pseustis; B. Pseustys; Cx. . Proserus; P. presentus. 1234 F. *om.* the. 1236. Cx. Th. yes; P. Reyps; F. B. Keus. 1241. F. seight (?); *for* fight.

Theodomas, and other mo;
And al that used clarion
In Cataloigne and Aragon,
That in her tyme famous were
To lerne, saugh I trumpe there.
  Ther saugh I sitte in other seës,
Pleyinge upon sondry gleës,
Whiche that I cannot nevene,
Mo then sterres ben in hevene,
Of whiche I nil as now not ryme,
For ese of yow, and losse of tyme:
For tyme y-lost, this knowen ye,
By no way may recovered be.
  Ther saugh I pleyen Iogelours,
Magiciens, and tregetours,
And phitonesses, charmeresses,
Olde wicches, sorceresses,
That use exorsisaciouns,
And eek thise fumigaciouns;
And clerkes eek, which conne wel
Al this magyke naturel,
That craftely don her ententes,
To make, in certeyn ascendentes,
Images, lo, through which magyke,
To make a man ben hool or syke.
Ther saugh I the queen Medea,
And Circes eke, and Calipsa;
Ther saugh I Hermes Ballenus,
Lymote, and eek Simon Magus.
Ther saugh I, and knew hem by name,
That by such art don men han fame.
Ther saugh I Colle tregetour

1255. Cx. Th. P. as now not; F. B. not now. 1259. Th. pleyeng; *rest* pley; *read* pleyen. 1262. F. wrecches (*wrongly*); *for* wicches. 1272. Cx. Th. P. Circes; F. Artes; B. Artys. 1273. *So in all.* 1274. Cx. Th. Lymote; F. Limete; B. Lumete; P. Llymote. 1275, 6. *From* B.; F. *om. both lines.* P. hem; B. *om.*

table of sicamour
uncouth thing to telle;
him carien a wind-melle (190) 1280
walshe-note shale.
shuld I make lenger tale
e peple that I say,
ıes in-to domesday?
I had al this folk beholde, 1285
ł me lous, and noght y-holde,
y-mused longe whyle
ese walles of beryle,
)on ful lighter than a glas,
le wel more than hit was (200) 1290
:n, every thing, y-wis,
e thing of fames is;
ırth romen til I fond
tel-yate on my right hond,
hat so wel corven was 1295
ver swich another nas;
hit was by aventure
ht, as often as by cure.
edeth noght yow for to tellen,
e yow to longe dwellen, (210) 1300
: yates florisshinges,
ompasses, ne of kervinges,
the hacking in masoneries,
ettes and ymageries.
rd! so fair hit was to shewe, 1305
was al with gold behewe.
I wente, and that anon;

camour; F. B. Sygamour; Cx. Sycomour; P. Cicomour.
her; *rest* that I. 1285. F. B. folkys. 1286. B.
h. P. holde; F. y-colde. 1287. Cx. P. eft; F. oft;
. F. B. P. I mused. 1293. F. B. to; *rest* forth.
r; *rest* more. 1303. F. how they hat; B. how they
the hackyng; P. Th. how the hackynge. *But we must*
v. 1304. *So in* Cx. Th. P.; B. As corbetz, full of
As corbetz, *followed by a blank space.*

Ther mette I crying many on,—
'A larges, larges, hold up wel!
God save the lady of this pel,
Our owne gentil lady Fame,
And hem that wilnen to have name
Of us!' Thus herde I cryen alle,
And faste comen out of halle,
And shoken nobles and sterlinges.
And somme crouned were as kinges,
With crounes wroght ful of losinges;
And many riban, and many fringes
Were on her clothes trewely.
Tho atte laste aspyed I
That pursevauntes and heraudes,
That cryen riche folkes laudes,
Hit weren alle; and every man
Of hem, as I yow tellen can,
Had on him throwen a vesture,
Which that men clepe a cote-armure,
Enbrowded wonderliche riche,
Al-though they nere nought yliche.
But noght nil I, so mote I thryve,
Ben aboute to discryve
Al these armes that ther weren,
That they thus on her cotes beren,
For hit to me were impossible;
Men mighte make of hem a bible
Twenty foot thikke, as I trowe.
For certeyn, who-so coude y-knowe
Mighte ther alle the armes seen
Of famous folk that han y-been
In Auffrike, Europe, and Asye,
Sith first began the chevalrye.

1309. F. hald; *rest* hold (holde). 1315. Cx. Th. P. shoke; F. shoon; B. shone. 1316. F. B. As (*for* And). 1321. F. heraulides. 1326. F. crepen (!). 1327. P. wonderliche; *the rest* wonderly. 1328. Cx. P. Alle though; F. Th. B. As though. 1332. Cx. Th. P. cotes; F. B. cote. 1335. F. B. *om.* as.

Lo! how shulde I now telle al this?
Ne of the halle eek what nede is
To tellen yow, that every wal
Of hit, and floor, and roof and al
Was plated half a fote thikke
Of gold, and that nas no-thing wikke,
But, for to prove in alle wyse,
As fyn as ducat in Venyse,
Of whiche to lyte al in my pouche is?
And they wer set as thik of nouchis (260)
Fulle of the fynest stones faire,
That men rede in the Lapidaire,
As greses growen in a mede;
But hit were al to longe to rede
The names; and therfore I pace.
But in this riche lusty place,
That Fames halle called was,
Ful moche prees of folk ther nas,
Ne crouding, for to mochil prees.
But al on hye, above a dees, (270)
Sitte in a see imperial,
That maad was of a rubee al,
Which that a carbuncle is y-called,
I saugh, perpetually y-stalled,
A feminyne creature;
That never formed by nature
Nas swich another thing y-seye.
For altherfirst, soth for to seye,
Me thoughte that she was so lyte,
That the lengthe of a cubyte (280)
Was lenger than she semed be;
But thus sone, in a whyle, she

1349. F. B. litel; *rest* lyte. 1351. P. Cx. Full; *rest* Fyne.
1353. P. As; Cx. Th. Or as; F. B. Of. 1356. P. Cx. riche lusty;
rest lusty and riche. 1361. F. Sit; B. Syt; Cx. Sat; Th. Satte;
ed Sitte. 1369. F. B *om.* that. 1371. F. B. *omit* semed be.
1372. *So* Cx. Th. P.; F. B. *read*—This was gret marvaylle to me.

Hir tho so wonderliche streighte,
That with hir feet she erthe reighte,
And with hir heed she touched hevene,
Ther as shynen sterres sevene.
And therto eek, as to my wit,
I saugh a gretter wonder yit,
Upon her eyen to beholde;
But certeyn I hem never tolde;
For as fele eyen hadde she
As fetheres upon foules be,
Or weren on the bestes foure,
That Goddes trone gunne honoure,
As Iohn writ in thapocalips.
Hir here, that oundy was and crips,
As burned gold hit shoon to see.
And soth to tellen, also she
Had also fele up-stondyng eres
And tonges, as on bestes heres;
And on hir feet wexen, saugh I,
Partriches winges redely.
But, Lord! the perrie and the richesse
I saugh sitting on this goddesse!
And, Lord! the hevenish melodye
Of songes, ful of armonye,
I herde aboute her trone y-songe,
That al the paleys-walles ronge!
So song the mighty Muse, she
That cleped is Caliope,
And hir eighte sustren eke,
That in her face semen meke;
And evermo, eternally,
They songe of Fame, as tho herd I:—
'Heried be thou and thy name,
Goddesse of renoun or of fame!'
Tho was I war, lo, atte laste,

1373. *All* wonderly; cf. l. 1327. 1377. F. B. *om.* to. 1404. F. synge; *rest* songe.

As I myn eyen gan up caste,
That this ilke noble quene
On her shuldres gan sustene (320) 1410
Bothe tharmes and the name
Of tho that hadde large fame;
Alexander, and Hercules
That with a sherte his lyf lees!
Thus fond I sitting this goddesse, 1415
In nobley, honour, and richesse;
Of which I stinte a whyle now,
Other thing to tellen yow.
Tho saugh I stonde on either syde,
Streight doun to the dores wyde, (330) 1420
Fro the dees, many a pilere
Of metal, that shoon not ful clere,
But though they nere of no richesse,
Yet they were mad for greet noblesse,
And in hem greet [and hy] sentence. 1425
And folk of digne reverence,
Of whiche I wol yow telle fonde,
Upon the piler saugh I stonde.
Alderfirst, lo, ther I sigh,
Upon a piler stonde on high, (340) 1430
That was of lede and yren fyne,
Him of secte Saturnyne,
The Ebrayk Iosephus, the olde,
That of Iewes gestes tolde;
And bar upon his shuldres hye 1435
The fame up of the Iewerye.
And by him stoden other sevene,
Wyse and worthy for to nevene,
To helpen him bere up the charge,

1. Th. the armes; *rest* armes; *read* tharmes (i.e. th' armes). *All* And thus. 1416. Cx. P. nobley; F. Th. B. noble blee). 1421. F. peler; B. pylere. 1425. *I supply* and hy. Cx. Hym that wrote thactes dyuyne; P. *om.* 1435. Cx. P. ꝑpon; F. Th. B. he bare on. 1436. F. B. *om.* up. 1437. nden; *rest* stoden.

Hit was so hevy and so large.
And for they writen of batailes,
As wel as other olde mervailes,
Therfor was, lo, this pilere,
Of which that I yow telle here,
Of lede and yren bothe, y-wis.
For yren Martes metal is,
Which that god is of bataile.
And the leed, withouten faile,
Is, lo, the metal of Saturne,
That hath a ful large wheel to turne.
Tho stoden forth, on every rowe,
Of hem which that I coude knowe,
Thogh I hem noght by ordre telle,
To make yow to long to dwelle.
These, of whiche I ginne rede,
Ther saugh I stonden, out of drede;
Upon an yren piler strong,
That peynted was, al endelong,
With tygres blode in every place,
The Tholosan that highte Stace,
That bar of Thebes up the fame
Upon his shuldres, and the name
Also of cruel Achilles.
And by him stood, withouten lees,
Ful wonder hye on a pilere
Of yren, he, the gret Omere;
And with him Dares and Tytus
Before, and eek he, Lollius,
And Guido eek de Columpnis,
And English Gaufride eek, y-wis.
And ech of these, as have I Ioye,
Was besy for to bere up Troye.
So hevy ther-of was the fame,
That for to bere hit was no game.

1460. F. B. Tholausan; Th. Tholason; P. Tolofan; Cx. tholophan.

But yit I gan ful wel espye,
Betwix hem was a litel envye.
Oon seyde that Omere made lyes,
Feyninge in his poetryes,
And was to Grekes favorable;
Therfor held he hit but fable.
  Tho saugh I stonde on a pilere,
That was of tinned yren clere,
That Latin poete [dan] Virgyle,
That bore hath up a longe whyle
The fame of Pius Eneas.
  And next him on a piler was,
Of coper, Venus clerk, Ovyde,
That hath y-sowen wonder wyde
The grete god of loves name.
And ther he bar up wel his fame,
Upon this piler, also hye
As I hit mighte see with yē:
For-why this halle, of whiche I rede
Was woxe on highthe, lengthe and brede,
Wel more, by a thousand del,
Than hit was erst, that saugh I wel.
  Tho saugh I, on a piler by,
Of yren wroght ful sternely,
The grete poete, dan Lucan,
And on his shuldres bar up than,
As high as that I mighte see,
The fame of Iulius and Pompe.
And by him stoden alle these clerkes,
That writen of Romes mighty werkes,
That, if I wolde her names telle,
Al to longe moste I dwelle.
  And next him on a piler stood

1477. *So* Cx. Th. P.; F. B. seyde Omere was. 1483. *I supply* in; *see* l. 1499. 1484. F. B. *omit* a. 1492. F. And; *rest* As. *ll* with myn (*for* with); *not the usual idiom.* 1498. F. sturmely. 07. F. *om.* a.

Of soulfre, lyk as he were wood,
Dan Claudian, the soth to telle,
That bar up al the fame of helle,
Of Pluto, and of Proserpyne,
That quene is of the derke pyne.
What shulde I more telle of this?
The halle was al ful, y-wis,
Of hem that writen olde gestes,
As ben on treës rokes nestes;
But hit a ful confus matere
Were al the gestes for to here,
That they of write, and how they highte.
But whyl that I beheld this sighte,
I herde a noise aprochen blyve,
That ferde as been don in an hyve,
Agen her tyme of outfleyinge;
Right swiche a maner murmuringe,
For al the world, hit semed me.
Tho gan I loke aboute and see,
That ther com entring in the halle,
A right gret company withalle,
And that of sondry regiouns,
Of alles kinnes condiciouns,
That dwelle in erthe under the mone,
Pore and ryche. And also sone
As they were come into the halle,
They gonne doun on kneës falle
Before this ilke noble quene,
And seyde, 'Graunt us, lady shene,
Ech of us, of thy grace, a bone!'
And somme of hem she graunted sone,
And somme she werned wel and faire;
And somme she graunted the contraire
Of her axing utterly.

1510. F. B. *om.* al. 1515. F. *inserts* al of the *before* olde; B. *inserts* of the. 1527. *All* in-to (*for* in). 1530. F. alle skynnes; Cx. alle kyns.

But thus I sey yow trewely,
What her cause was, I niste.
For this folk, ful wel I wiste,
They hadde good fame ech deserved,
Althogh they were diversly served;
Right as her suster, dame Fortune,
Is wont to serven in comune.
Now herkne how she gan to paye
That gonne her of her grace praye;
And yit, lo, al this companye
Seyden sooth, and noght a lye.
'Madame,' seyden they, 'we be
Folk that here besechen thee,
That thou graunte us now good fame,
And let our werkes han that name;
In ful recompensacioun
Of good werk, give us good renoun.'
'I werne yow hit,' quod she anon,
'Ye gete of me good fame non,
By God! and therfor go your wey.'
'Alas,' quod they, 'and welaway!
Telle us what may your cause be?'
'For me list hit noght,' quod she;
'No wight shal speke of yow, y-wis,
Good ne harm, ne that ne this.'
And with that word she gan to calle
Her messanger, that was in halle,
And bad that he shulde faste gon,
Up peyne to be blynd anon,
For Eolus, the god of winde;—
'In Trace ther ye shul him finde,
And bid him bringe his clarioun,
That is ful dyvers of his soun,

1543. Cx. Th. grace (*for* cause). 1546. F. B. *om. this line.* 1549. F. B. herke. 1551. Cx. Th. P. yet; F. B. right. 1553. Th. P. sayd; F. quod; B. quoth. 1570. F. B. Vpon the peyn to blynde, *omitting* l. 1572; Cx. Th. *om.* the. *Read* Vp, *the usual idiom.*

And hit is cleped Clere Laude,
With which he wont is to heraude
Hem that me list y-preised be:
And also bid him how that he
Bringe his other clarioun,
That highte Sclaundre in every toun,
With which he wont is to diffame
Hem that me list, and do hem shame.'
  This messanger gan faste goon,
And found wher, in a cave of stoon,
In a contree that highte Trace,
This Eolus, with harde grace,
Held the windes in distresse,
And gan hem under him to presse,
That they gonne as beres rore,
He bond and pressed hem so sore.
  This messanger gan faste crye,
'Rys up,' quod he, 'and faste hye,
Til that thou at my lady be;
And tak thy clarions eek with thee
And speed thee forth.' And he anon
Tok to a man, that hight Triton,
His clarions to bere tho,
And leet a certeyn wind to go,
That blew so hidously and hye,
That hit ne lefte not a skye
In al the welken longe and brood.
  This Eolus no-wher abood
Til he was come at Fames feet,
And eek the man that Triton heet;
And ther he stood, as still as stoon.
And her-withal ther com anoon
Another huge companye
Of gode folk, and gunne crye,

1585. F. B. *om.* that. 1594. F. B. clarioun; *see* l. 1597. 1599. F. B. And (*for* That). 1603. Cx. P. at; *rest* to.

'Lady, graunte us now good fame,
And lat our werkes han that name (520) 1610
Now, in honour of gentilesse,
And also God your soule blesse!
For we han wel deserved hit,
Therfor is right that we be quit.'
'As thryve I,' quod she, 'ye shal faile, 1615
Good werkes shal yow noght availe
To have of me good fame as now.
But wite ye what? I graunte yow,
That ye shal have a shrewed fame
And wikked loos, and worse name, (530) 1620
Though ye good loos have wel deserved.
Now go your wey, for ye be served;
And thou, dan Eolus, let see!
Tak forth thy trumpe anon,' quod she,
'That is y-cleped Sclaunder light, 1625
And blow her loos, that every wight
Speke of hem harm and shrewednesse,
In stede of good and worthinesse.
For thou shalt trumpe al the contraire
Of that they han don wel or faire.' (540) 1630
'Alas,' thoughte I, 'what aventures
Han these sory creatures!
For they, amonges al the pres,
Shul thus be shamed gilteles!
But what! hit moste nedes be.' 1635
What did this Eolus, but he
Tok out his blakke trumpe of bras,
That fouler than the devil was,
And gan this trumpe for to blowe,
As al the world shuld overthrowe; (550) 1640
That throughout every regioun

1609. F. B. *om.* now. 1614. F. B. *insert* wel *after* be. 1618. F. B. wete; *rest* wote; *read* wite. 1621. F. B. *om.* wel. 1623. Cx. Th. P. And thou dan; F. B. Haue doon.

Wente this foule trumpes soun,
As swift as pelet out of gonne,
Whan fyr is in the poudre ronne.
And swiche a smoke gan out-wende
Out of his foule trumpes ende,
Blak, blo, grenissh, swartish reed,
As doth wher that men melte leed,
Lo, al on high fro the tuel!
And therto oo thing saugh I wel
That, the ferther that hit ran,
The gretter wexen hit began,
As doth the river from a welle,
And hit stank as the pit of helle.
Alas, thus was her shame y-ronge,
And gilteles, on every tonge.
Tho com the thridde companye,
And gan up to the dees to hye,
And doun on knees they fille anon,
And seyde, 'We ben everichon
Folk that han ful trewely
Deserved fame rightfully,
And praye yow, hit mot be knowe,
Right as hit is, and forth y-blowe.'
'I graunte,' quod she, 'for me list
That now your gode werkes be wist;
And yit ye shul han better loos,
Right in dispyte of alle your foos,
Than worthy is; and that anon:
Lat now,' quod she, 'thy trumpe gon,
Thou Eolus, that is so blak;
And out thyn other trumpe tak
That highte Laude, and blow hit so
That through the world her fame go

1647. Cx. Th. P. swartysh; F. B. swart, swarte. 1661. F. ben; *rest* han. 1666. Th. That your good workes shal be wyst (*perhaps better*). 1668. F. B. *om.* Right.

Al esely, and not to faste,
That hit be knowen atte laste.'
'Ful gladly, lady myn,' he seyde;
And out his trumpe of golde he brayde
Anon, and sette hit to his mouthe,
And blew hit est, and west, and southe, (590)
And north, as loude as any thunder,
That every wight hath of hit wonder,
So brode hit ran, or than hit stente.
And, certes, al the breth that wente
Out of his trumpes mouthe smelde
As men a pot-ful of bawme helde
Among a basket ful of roses;
This favour dide he til her loses.
And right with this I gan aspye,
Ther com the ferthe companye— (600)
But certeyn they were wonder fewe—
And gonne stonden in a rewe,
And seyden, 'Certes, lady brighte,
We han don wel with al our mighte;
But we ne kepen have no fame.
Hyd our werkes and our name,
For Goddys love! for certes we
Han certeyn don hit for bounte,
And for no maner other thing.'
'I graunte yow al your asking,' (610)
Quod she; 'let your werkes be deed.'
With that aboute I clew myn heed,
And saugh anon the fifte route
That to this lady gonne loute,
And doun on knees anon to falle;
And to hir tho besoughten alle,
To hyde her gode werkes eek,
And seyde, they yeven noght a leek

1675. F. B. *om.* Al. 1702. B. clew; F. clywe; Cx. Th. P. torned turned. 1707. Cx. P. To hyde; Th. To hyden; F. B. And hidden.

For no fame, ne swich renoun;
For they, for contemplacioun (620) 1710
And Goddes love, hadde y-wrought;
Ne of fame wolde they nought.
'What?' quod she, 'and be ye wood?
And wene ye for to do good,
And for to have of that no fame? 1715
Have ye dispite to have my name?
Nay, ye shul [liven] everichon!
Blow thy trumpe and that anon,'
Quod she, 'thou Eolus, I hote,
And ring this folkes werkes by note, (630) 1720
That al the world may of hit here.'
And he gan blowe hir loos so clere
In his golden clarioun,
That through the world wente the soun,
So kenely, and eek so softe; 1725
But atte laste hit was on lofte.
Thoo com the sexte companye,
And gonne faste on Fame crye.
Right verraly, in this manere
They seyden: 'Mercy, lady dere! (640) 1730
To telle certein as hit is,
We han don neither that ne this,
But ydel al our lyf y-be.
But, natheles, yit preye we,
That we mowe han so good a fame, 1735
And greet renoun and knowen name,
As they that han don noble gestes,
And acheved alle her lestes,
As wel of love as other thing;
Al was us never broche ne ring, (650) 1740
Ne elles nought, from wimmen sent,

1709. Cx. Th. P. ne; F. B. for. 1717. F. B. Th. lyen (*for* lyuen); P. Be; Cx. *om.* 1725. F. B. Al so; *rest* And so; *read* So. 1726. *So* F. B.; Cx. Th. That theyr fame was blowe a lofte. 1735. Cx. P. so good a; Th. as good a; F. B. as good.

Ne ones in her herte y-ment
To make us only frendly chere,
But mighte temen us on bere;
Yit lat us to the peple seme
Swiche as the world may of us deme,
That wimmen loven us for wood.
Hit shal don us as moche good,
And to our herte as moche availe
To countrepeise ese and travaile,
As we had wonne hit with labour;
For that is dere boght honour
At regard of our grete ese.
And yit thou most us more plese;
Let us be holden eek, therto,
Worthy, wyse, and gode also,
And riche, and happy unto love.
For Goddes love, that sit above,
Though we may not the body have
Of wimmen, yet, so God yow save!
Let men glewe on us the name;
Suffyceth that we han the fame.'
'I graunte,' quod she, 'by my trouthe!
Now, Eolus, with-outen slouthe,
Tak out thy trumpe of gold,' quod she,
'And blow as they han axed me,
That every man wene hem at ese,
Though they gon in ful badde lese.'
This Eolus gan hit so blowe,
That through the world hit was y-knowe.
Tho com the seventh route anon,
And fel on kneës everichon,
And seyde, 'Lady, graunte us sone
The same thing, the same bone,
That [ye] this nexte folk han don.'

1742. Th. Cx. P. in her herte; F. in hem; B. in her. 1744. Th. on; *rest* upon. 1745. F. B. *om.* the. 1748, 1749. F. a; *rest* as. 1750. P. Cx. To; *rest* the. 1775. *I supply* ye.

'Fy on yow,' quod she, 'everichon!
Ye masty swyn, ye ydel wrecches,
Ful of roten slowe tecches!
What? false theves! wher ye wolde
Be famous good, and nothing nolde (690) 1780
Deserve why, ne never ne roughte?
Men rather yow to-hangen oughte!
For ye be lyk the sweynte cat,
That wolde have fish; but wostow what?
He wolde no-thing wete his clowes. 1785
Yvel thrift come on your Iowes,
And eek on myn, if I hit graunte,
Or do yow favour, yow to avaunte!
Thou Eolus, thou king of Trace!
Go, blow this folk a sory grace,' (700) 1790
Quod she, 'anoon; and wostow how?
As I shal telle thee right now;
Sey, "These ben they that wolde honour
Have, and do noskinnes labour,
Ne do no good, and yit han laude; 1795
And that men wende that bele Isaude
Ne coude hem noght of love werne;
And yit she that grint at a querne
Is al to good to ese her herte."'
This Eolus anon up sterte, (710) 1800
And with his blakke clarioun
He gan to blasen out a soun,
As loude as belweth wind in helle.
And eek therwith, [the] soth to telle,
This soun was [al] so ful of Iapes, 1805
As ever mowes were in apes.
And that wente al the world aboute,

1779. P. wher; Cx. Th. where; F. B. or. 1782. F. B. *om.* to-. 1783. F. swynt; B. sweynte; Cx. Th. P. slepy. 1786. Cx. P. on; *the rest* to. 1787. Cx. Th. P. on; F. B. to. 1792. F. B. *om.* thee. 1793. F. B. *om.* they. 1804. *I supply* the. 1805. al *is not in the* MSS.; *but* P. *has* as (=al-so).

That every wight gan on hem shoute,
And for to laugh as they were wode;
Such game fonde they in her hode.
Tho com another companye,
That had y-don the traiterye,
The harm, the grete wikkednesse,
That any herte couthe gesse;
And preyed her to han good fame,
And that she nolde hem don no shame,
But yeve hem loos and good renoun,
And do hit blowe in clarioun.
'Nay, wis!' quod she, 'hit were a vice;
Al be ther in me no Iustice,
Me liste not to do hit now,
Ne this nil I not graunte you.'
Tho come ther lepinge in a route,
And gonne choppen al aboute
Every man upon the croune,
That al the halle gan to soune,
And seyden, 'Lady, lefe and dere,
We ben swiche folkes as ye mowe here.
To tellen al the tale aright,
We ben shrewes, every wight,
And han delyte in wikkednes,
As gode folk han in goodnes;
And Ioye to be knowen shrewes,
And fulle of vice and wikked thewes;
Wherfor we preyen yow, a-rowe,
That our fame be swiche y-knowe
In alle thing right as hit is.'
'I graunte hit yow,' quod she, 'y-wis.
But what art thou that seyst this tale,

1816. MSS. doon 'don. do ben. 1818. F. B. in a; P. Cx. Th. in. 1821. F. B. P. *om.* to; Cx. Th. *insert it.* 1822. P. wa; *which* F. B. Cx. Th. *omit.* 1824. F. cloppen; B. cloppyn; Th. clappen; Cx. P. clappe. 1834. P. vice: Cx. Th. vyce; F. B. vices. 1836. F. B. suche be; Cx. Th. P. be suche.

That werest on thy hose a pale,
And on thy tipet suche a belle?'
'Madame,' quod he, 'soth to telle,
I am that ilke shrewe, y-wis,
That brende the temple of Isidis
In Athenes, lo, that citee.'
'And wherfor didest thou so?' quod she.
'By my thrift,' quod he, 'madame,
I wolde fayn han had a fame,
As other folk hadde in the toune,
Al-thogh they were of greet renoune
For her vertu and for her thewes;
Thoughte I, as greet a fame han shrewes,
Thogh hit be for shrewednesse,
As gode folk han for goodnesse;
And sith I may not have that on,
That other nil I noght for-gon.
And for to gette of fames hyre,
The temple sette I al a-fyre.
Now do our loos be blowen swythe,
As wisly be thou ever blythe.'
'Gladly,' quod she; 'thou Eolus,
Herestow not what they preyen us?'
'Madame, yis, ful wel,' quod he,
'And I will trumpen hit, parde!'
And tok his blakke trumpe faste,
And gan to puffen and to blaste,
Til hit was at the worldes ende.
With that I gan aboute wende;
For oon that stood right at my bak,
Me thoughte, goodly to me spak,
And seyde, 'Frend, what is thy name?
Artow come hider to han fame?'
'Nay, forsothe, frend!' quod I;
'I cam noght hider, graunt mercy!

1843. *Here* P. *ends.* 1853. F. Th. be noght for. 1862. Cx. Th. they; F. B. this folke.

For no swich cause, by my heed! 1875
Suffyceth me, as I were deed,
That no wight have my name in honde.
I woot my-self best how I stonde;
For what I drye or what I thinke,
I wol my-selven al hit drinke, (790) 1880
Certeyn, for the more part,
As ferforth as I can myn art.'
'But what dost thou here than?' quod he.
Quod I, 'that wol I tellen thee,
The cause why I stonde here:— 1885
Som newe tydings for to lere:—
Som newe thinges, I not what,
Tydings, other this or that,
Of love, or swiche thinges glade.
For certeynly, he that me made (800) 1890
To comen hider, seyde me,
I shulde bothe here and see,
In this place, wonder thinges;
But these be no swiche tydinges
As I mene of.' 'No?' quod he. 1895
And I answerde, 'No, parde!
For wel I wiste, ever yit,
Sith that first I hadde wit,
That som folk han desyred fame
Dyversly, and loos, and name; (810) 1900
But certeynly, I niste how
Ne wher that Fame dwelte, er now;
And eek of her descripcioun,
Ne also her condicioun,
Ne the ordre of her dome, 1905
Unto the tyme I hider come.'

1880. F. selfe; *read* selven. 1883. Th. than; Cx. thenne; F. B. *om.* 1887. *All* thing, thinge; *read* thinges. Cf. l. 1889. 1891. *All* come. 1897. *All* wote (*for* wiste); *see* l. 1901. 1898. *All* had. 1902. *All* dwelled *or* dwellyth. 1906. B. the; F. *om.* B. hidyr; Th. hyder; Cx. hether; F. thidder.

'Why than be, lo, these tydinges,
That thou now [thus] hider bringes,
That thou hast herd?' quod he to me;
'But now, no fors; for wel I se
What thou desyrest for to lere.
Com forth, and stond no lenger here,
And I wol thee, with-outen drede,
In swich another place lede,
Ther thou shalt here many oon.'
  Tho gan I forth with him to goon
Out of the castel, soth to seye.
Tho saugh I stonde in a valeye,
Under the castel, faste by,
An hous, that *domus Dedali*,
That *Laborintus* cleped is,
Nas maad so wonderliche, y-wis,
Ne half so queynteliche y-wrought.
And evermo, so swift as thought,
This queynte hous aboute wente,
That never-mo stille hit [ne] stente.
And ther-out com so greet a noise,
That, had hit stonden upon Oise,
Men mighte hit han herd esely
To Rome, I trowe sikerly.
And the noyse which that I herde,
For al the world right so hit ferde,
As doth the routing of the stoon
That from thengyne is leten goon.
  And al this hous of whiche I rede
Was made of twigges, falwe, rede,
And grene eek, and som weren whyte,
Swiche as men to these cages thwyte,
Or maken of these paniers,
Or elles hottes or dossers;

1908. *I supply* thus. 1926. *I supply* ne. 1931. Th. B. that I; F. I haue; Cx. I had. 1938. F. B. Whiche; Cx. Th. Suche. 1940. F. Cx. B. hattes; Th. hutches. *Read* hottes.

That, for the swough and for the twigges.
This hous was also ful of gigges.
And also ful eek of chirkinges,
And of many other werkinges;
And eek this hous hath of entrees
As fele as leves ben on trees
In somer, whan they grene been:
And on the rove men may yit seen
A thousand holes, and wel mo,
To leten wel the soun out go. (86c)
And by day, in every tyde.
Ben al the dores open wyde.
And by night, echon, unshette:
Ne porter ther is non to lette
No maner tydings in to pace:
Ne never rest is in that place.
That hit nis fild ful of tydinges,
Other loude, or of whispringes:
And, over alle the houses angles,
Is ful of rouninges and of Iangles (870)
Of werres, of pees, of mariages.
Of restes, of labour of viages,
Of abood, of deeth, of lyfe,
Of love, of hate, acorde, of stryfe.
Of loos, of lore, and of winninges.
Of hele, of sekenesse, of bildinges,
Of faire windes, of tempestes,
Of qualme of folk, and eek of bestes;
Of dyvers transmutaciouns
Of estates, and eek of regiouns; (880)
Of trust, of drede, of Ielousye,
Of wit, of winninge, of folye;

1941. F. twynges (?); B. twigys. 1944. *From* Cx. Th.; B. *omits the line*; F. *has only* As ful this lo. 1946. Cx. Th. as; F. of; B. as of. Th. on; F. B. in; Cx. of. 1952. Cx. Th. open; F. opened; B. I-opened. 1955. Cx out *for* in). 1957. F. silde; B. fylde; Cx. Th. fylled. 1962. Cx. of labour; F. Th. B. and of labour. 1967. *All insert* and eek *before* of; *see* l. 1958.

Of plente, and of greet famyne,
Of chepe, of derth, and of ruyne;
Of good or mis governement,
Of fyr, of dyvers accident.
And lo, this hous, of whiche I wryte,
Siker be ye, hit nas not lyte;
For hit was sixty myle of lengthe,
Al was the timber of no strengthe;
Yet hit is founded to endure
Whyl that hit list to Aventure,
That is the moder of tydinges,
As the see of welles and springes,—
And hit was shapen lyk a cage.
'Certes,' quod I, 'in al myn age,
Ne saugh I swich a hous as this.'
And as I wondred me, y-wis,
Upon this hous, tho war was I
How that myn egle, faste by,
Was perched hye upon a stoon;
And I gan streghte to him goon,
And seyde thus: 'I preye thee
That thou a whyl abyde me
For goddes love, and let me seen
What wondres in this place been;
For yit paraventure, I may lere
Som good theron, or sumwhat here
That leef me were, or that I wente.'
'Peter! that is myn entente,'
Quod he to me; 'therfor I dwelle;
But certein, oon thing I thee telle,
That, but I bringe thee ther-inne,
Ne shalt thou never cunne ginne
To come in-to hit, out of doute,
So faste hit whirleth, lo, aboute.

1975. *All write* mis governement *as one word.* 1976. *All* and of; *omit* and. 1984. F. B. and of; Cx. Th *om.* of. 1997. Th. paraunter.

But sith that Ioves, of his grace,
As I have seyd, wol thee solace
Fynally with [swiche] thinges,
Uncouthe sightes and tydinges,
To passe with thyn hevinesse,
Suche routhe hath he of thy distresse,
That thou suffrest debonairly,
And wost thy-selven utterly
Disesperat of alle blis,
Sith that Fortune hath maad a-mis
The [fruit] of al thyn hertes reste
Languisshe and eek in point to breste—
That he, through his mighty meryte,
Wol do thee ese, al be hit lyte,
And yaf expres commaundement,
To whiche I am obedient,
To further thee with al my might,
And wisse and teche thee aright
Wher thou maist most tydings here;
Shaltow here many oon lere.'
With this worde he, right anoon,
Hente me up bitwene his toon,
And at a windowe in me broghte,
That in this hous was, as me thoghte—
And ther-withal, me thoghte hit stente,
And no-thing hit aboute wente—
And me sette in the flore adoun.
But which a congregacioun
Of folk, as I saugh rome aboute,
Some within and some withoute,
Nas never seen, ne shal ben eft;

2009. *I substitute* swiche *for* these. 2010. Th. syghtes; *rest* syght. 2017. F. The frot; B. The foot; Cx. Th. The swote. *Read* The fruit. 2018. Cx. Th. Languysshe; F. B. Laugh. 2020. Th. B. the (*for* thee); Cx. the an; F. than (*perhaps* = the an). 2021. *All insert* in *after* yaf. 2026. F. B. *insert* anoon (anon\ *after* here. *Perhaps read* — Shaltow many oon now lere. 2028. F. B. *omit this line.* 2036. F. B. *omit this line.*

That, certes, in the world nis left
So many formed by Nature,
Ne deed so many a creature; (950) 2040
That wel unethe, in that place,
Hadde I oon foot-brede of space;
And every wight that I saugh there
Rouned ech in otheres ere
A newe tyding prevely, 2045
Or elles tolde al openly
Right thus, and seyde, 'Nost not thou
That is betid, lo, late or now?'
'No,' quod he, 'telle me what;'—
And than he tolde him this and that, (960) 2050
And swor therto that hit was soth—
'Thus hath he seyd'—and 'Thus he doth'—
'Thus shal hit be'—'Thus herde I seye'—
'That shal be found'—'That dar I leye:'—
That al the folk that is a-lyve 2055
Ne han the cunning to discryve
The thinges that I herde there,
What aloude, and what in ere.
But al the wonder-most was this:—
Whan oon had herd a thing, y-wis, (970) 2060
He com forth-right to another wight,
And gan him tellen, anoon-right,
The same [thing] that him was told,
Or hit a furlong-way was old,
But gan somwhat for to eche 2065
To this tyding in this speche
More than hit ever was.
And nat so sone departed nas

2042. Cx. one; F. Th. B. a. 2044. F. Rovned in; B. Rownyd in; Cx. Th. Rowned everych in. 2048. F. *has only*—That ys betydde; B. That is betyd late or now; Cx. Th. That ys betyd lo ryght now. 2053. *All insert* And (*twice*) *before* thus; *but compare the next line.* 2059. *All* wonder most (moste). 2063. *I supply* thing. 2066. F. Tho; *rest* To.

That he fro him, tho he ne mette
With the thridde; and, or he lette
Any stound, he tolde him als;
Were the tyding soth or fals,
Yit wolde he telle hit nathelees,
And evermo with more encrees
Than hit was erst. Thus north and southe
Went every [word] fro mouthe to mouthe,
And that encresing evermo,
As fyr is wont to quikke and go
From a sparke spronge amis,
Til al a citee brent up is.
And, whan that was ful y-spronge,
And woxen more on every tonge
Than ever hit was, [hit] wente anoon
Up to a windowe, out to goon;
Or, but hit mighte out ther pace,
Hit gan out crepe at som crevace,
And fleigh forth faste for the nones.
And somtyme saugh I tho, at ones,
A lesing and a sad soth-sawe,
That gonne of aventure drawe
Out at a windowe for to pace;
And, when they metten in that place,
They were a-chekked bothe two,
And neither of hem moste out go;
For other so they gonne croude,
Til eche of hem gan cryen loude,
'Lat me go first!' 'Nay, but lat me!
And here I wol ensuren thee
With the nones that thou wolt do so,
That I shal never fro thee go,

2076. F. B. Went every mouthe *(of course wrongly)*; Cx. Th. Wente euery tydyng; *read* word. 2081. Cx. Th. vp sprongē. 2084. *All* and (*for 2nd* hit). 2087. F. flygh; B. fligh; Cx. Th. flewe. 2088. F. *om.* I. 2090. Cx. Th. drawe; F. B. thrawe. 2091. Cx. Th. at; F. B. to. 2093. F. B. a cheked; Cx. Th. a chekked.

But be thyn owne sworen brother!
We wil medle us ech with other,
That no man, be he never so wrothe,
Shal han that oon [of] two, but bothe
At ones, al beside his leve,
Come we a-morwe or on eve,
Be we cryed or stille y-rouned.'
Thus saugh I fals and soth compouned
Togeder flee for oo tydinge.
Thus out at holes gonne wringe
Every tyding streght to Fame;
And she gan yeven eche his name,
After hir disposicioun,
And yaf hem eek duracioun,
Some to wexe and wane sone,
As doth the faire whyte mone,
And leet hem gon. Ther mighte I seen
Wenged wondres faste fleen,
Twenty thousand in a route,
As Eolus hem blew aboute.
And, Lord! this hous, in alle tymes,
Was ful of shipmen and pilgrymes,
With scrippes bret-ful of lesinges,
Entremedled with tydinges,
And eek alone by hem-selve.
O, many a thousand tymes twelve
Saugh I eek of these pardoneres,
Currours, and eek messangeres,
With boistes crammed ful of lyes
As ever vessel was with lyes.
And as I alther-fastest wente

2103. Th. he; F. B. they; Cx. *omits lines* 2095–2158. 2104. F. han on two (*sic*); B. haue that oon (*om.* of two); Th. haue one two. *I supply* that *from* B.; *and also* of. 2106. Th. amorowe; F. B. morwe. 2112. *All* yeue. 2115. Th. wane; F. B. wynne (!). 2123. Th. scrippes; F. B. shrippes. 2129. F. boystes; Th. boxes; B. bowgys.

Aboute, and dide al myn enseme
Me for to pleyen and for to lere,
And eek a tyding for to here,
That I had herd of som contree
That shal not now be told for me;—
For hit no nede is, redely;
Folk can singe hit bet than I:
For al mote out, other late or rathe,
Alle the sheves in the lathe:—
I herde a gret noise withalle
In a corner of the halle,
Ther men of love tydings tolde,
And I gan thiderward beholde;
For I saugh renninge every wight,
As faste as that they hadden might;
And everich cryed, 'What thing is that?'
And som seyde, 'I not never what.'
And whan they were alle on an hepe,
Tho behynde gonne up lepe,
And clamben up on other faste,
And up the nose and eyen caste,
And troden faste on otheres heles,
And stampe, as men don after eles.
Atte laste I saugh a man,
Whiche that I [nevene] noght ne kan;
But he semed for to be
A man of greet auctorite . . . . .

(1050) 2140 (1060) 2150 (1068) 2158

(*Unfinished.*)

2150. Th. gonne; B. bigonne; F. begunne. 2152. F. noyse an ighen [!]; Th. noyse on hyghen [!]; B. nose and yen. 2153. F. B. ther; Th. others. 2154. F. B. stampen; Th. stampe. 2156. *I upply* nevene. Th. naught; F. B. nat. 2158. *Here* F. *and* B. *end, ncomplete.* [*Here the original poem ceases; the rest, as in* Cx. *and* Th., *is spurious.*]

X. THE FORMER AGE.

A BLISFUL lyf, a paisible and a swete
Ledden the peples in the former age;
They helde hem payed of fruites, that they ete,
Which that the feldes yave hem by usage;
They ne were nat forpampred with outrage;
Unknowen was the quern and eek the melle;
They eten mast, hawes, and swich pounage,
And dronken water of the colde welle.

Yit nas the ground nat wounded with the plough,
But corn up-sprong, unsowe of mannes hond,
The which they gnodded, and eete nat half y-nough.
No man yit knew the forwes of his lond;
No man the fyr out of the flint yit fond;
Un-korven and un-grobbed lay the vyne;
No man yit in the morter spyces grond
To clarre, ne to sause of galantyne.

No mader, welde, or wood no litestere
Ne knew; the flees was of his former hewe;
No flesh ne wiste offence of egge or spere;
No coyn ne knew man which was fals or trewe;

From MS. I (=Ii. 3. 21, Camb. Univ. Library); *also in* Hh (=Hh. 4. 12, Camb. Univ. Library.) *I note* every *variation from* I.

1. I. Blysful; paysyble. 2. I. poeples; Hh peplis. 3. I. paied of the: Hh. paied with the (*but omit* the). I. fructes; Hh. frutes. 4. I. Whiche. 5. I. weere; Hh. were. I. Hh. owtrage. 6. I. Onknowyn. I. quyerne; Hh. qwerne. I. ek. 7. I. swych pownage. 9. I. grownd; wownded; plowh. 11. I. gnodded; Hh. knoddyd. I. I-nowh. 12. I. knewe; Hh. knew. 13. I. owt; flynt; fonde. 15. I. spices. 16. I. sawse; Hh. sause. I. galentyne; Hh. galantine. 17. I. madyr; Hh. madder. Hh. wellyd (*wrongly*). I. wod; Hh. woode. 18. I. knewh. I. fles; Hh. flese (*for* flees). I. is (*for* his); Hh. hys. 19. I. flessh; wyste. 20. I. knewh. Hh. was; I. is.

No ship yit karf the wawes gr[illegible] and [illegible]:
No marchaunt yit ne fette outlandish ware;
No trompes for the werres folk ne knewe,
No toures heye, and walles rounde or square.

What sholde it han avayled to werreye?
Ther lay no profit, ther was no richesse.
But cursed was the tyme, I dar wel seye,
That men first dide hir swety bysinesse
To grobbe up metal, lurkinge in derknesse,
And in the riveres first gemmes soghte.
Allas! than sprong up al the cursednesse
Of covetyse, that first our sorwe broghte!

Thise tyraunts put hem gladly nat in pres,
No wildnesse, ne no busshes for to winne
Ther poverte is, as seith Diogenes,
Ther as vitaile is eek so skars and thinne
That noght but mast or apples is ther-inne.
But, ther as bagges ben and fat vitaile,
Ther wol they gon, and spare for no sinne
With al hir ost the cite for tassaile.

Yit were no paleis-chaumbres, ne non halles;
In caves and [in] wodes softe and swete
Slepten this blissed folk with-oute walles,
On gras or leves in parfit quiete.
No doun of fetheres, ne no bleched shete
Was kid to hem, but in seurtee they slepte;

22. I. owt-. 23. I. *inserts* batails (Hh. batayllys, *after* No. 24. I. towres; rownde. 26. I. profyt; rychesse. 27. I. cursed; Hh. cursyd. 28. I. fyrst; Hh. first. I. bysynesse. 29. I. lurkynge; Hh. derknesse; I. dirkenesse. 30. I. Kyuerys fyrst gemmys sowhte. 31. I. cursydnesse. 32. Hh. couetyse; I. coueytyse. I. fyrst owr; browhte. 33. I. Thyse tyrauntz. 34. I. *inserts* places (Hh. place of) *after* No. I. wynne. 36. I. vitayle; ek. 37. I. [illegible] (*for* noght); Hh. nowt. 39. I. synne. 40. I. Cyte. I. forte [illegible]; Hh. for to assayle. 41. Hh. were; I. was. 42. I. ka[illegible] I. *2nd* in; *which I supply*. 43. I. Sleptin; bly[illegible]. 44. I. parfyt Ioye reste and quiete [illegible]; Hh. parfite Ioy [illegible]. 45. I. down. 46. I. kyd. I. surte; Hh. surt.

Hir hertes were al oon, with-oute galles,
Everich of hem his feith to other kepte.

Unforged was the hauberk and the plate;
The lambish peple, voyd of alle vyce,
Hadden no fantasye to debate,
But ech of hem wolde other wel cheryce;
No pryde, non envye, non avaryce,
No lord, no taylage by no tyrannye.
Humblesse and pees, good feith, the emperice,
[Fulfilled erthe of olde curtesye.]

Yit was not Iupiter the likerous,
That first was fader of delicacye,
Come in this world; ne Nembrot, desirous
To reynen, had nat maad his toures hye.
Allas, allas! now may men wepe and crye!
For in our dayes nis but covetyse
[And] doublenesse, and tresoun and envye,
Poysoun, manslauhtre, and mordre in sondry wyse.

Finit Etas prima. Chaucers.

47. I. weere; on; -owte. 48. I. Euerych; oother. 49. I. hawberke. 50. I. lambyssh. I. poeple; Hh. pepyl. Hh. voyd; I. voyded. Hh. vice; I. vyse. 51. I. fantesye. 52. I. eche; oother. 53. I. pride. 54. I. tyranye. 55. Hh. Humblesse; I. Vmblesse. I. pes. 56. *Not in the* MSS.; *I supply it.* Koch *suggests*—Yit hadden in this worlde the maistrye. 57. I. Iuppiter; Hh. Iupiter. I. lykerous. 58. I. fyrst; fadyr; delicasie. 59. I. desyrous. 60. I. regne; towres. 61. Hh. men; *which* I. *omits.* 62. I. owre. 63. I. Hh. *omit first* And, *which I supply.* I. Hh. Dowblenesse. 64. I. Poyson and manslawtre; Hh. Poysonne manslawtyr. *Finit, &c.*; *in* Hh. *only.*

XI. FORTUNE.

Balades de visage sanz peinture.

I. Le Pleintif countre Fortune.

THIS wrecched worldes transmutacioun,
As wele or wo, now povre and now honour,
With-outen ordre or wys discrecioun
Governed is by Fortunes errour;
But natheles, the lak of hir favour
Ne may nat don me singen, though I dye,
'Iay tout perdu mon temps et mon labour:'
For fynally, Fortune, I thee defye!

Yit is me left the light of my resoun,
To knowen frend fro fo in thy mirour.
So muche hath yit thy whirling up and doun
Y-taught me for to knowen in an hour.
But trewely, no force of thy reddour
To him that over him-self hath the maystrye!
My suffisaunce shal be my socour:
For fynally, Fortune, I thee defye!

O Socrates, thou stedfast champioun,
She never mighte be thy tormentour;
Thou never dreddest hir oppressioun,
Ne in hir chere founde thou no savour.

The spelling is conformed to that of the preceding poems; the alterations though numerous are slight; as *y* for *i*, *au* for *aw*, &c. The text mainly follows MS. I. (=Ii. 3. 21, Camb. Univ. Library). Other MSS. are A. (Ashmole 59); T. (Trin. Coll. Camb.); F. (Fairfax 16; B. (Bodley 638); H (Harl. 2251). 2. F. pouerte; *rest* poure (poore, pore, poeere). 8, 16. I. fynaly; deffye. 11. I. mochel; *the rest* muche, moche. 13. I. fors; thi reddowr. 17. I. stidfast chaumpyoun. 18. I. myht; thi tormentowr. 20. I. fownde thow.

Thou knewe wel the deceit of hir colour,
And that hir moste worshipe is to lye.
I knowe hir eek a fals dissimulour:
For fynally, Fortune, I thee defye!

II. La respounse de Fortune au Pleintif.

No man is wrecched, but him-self hit wene,
And he that hath him-self hath suffisaunce.
Why seystou thanne I am to the so kene,
That hast thy-self out of my governaunce?
Sey thus: 'Graunt mercy of thyn haboundaunce
That thou hast lent or this.' Why wolt thou stryve?
What wostou yit, how I thee wol avaunce?
And eek thou hast thy beste frend alyve!

I have thee taught divisioun bi-twene
Frend of effect, and frend of countenaunce;
Thee nedeth nat the galle of noon hyene.
That cureth eyen derked for penaunce;
Now sestou cler, that were in ignoraunce
Yit halt thyn ancre, and yit thou mayst arryve
Ther bountee berth the keye of my substaunce:
And eek thou hast thy beste frend alyve.

How many have I refused to sustene,
Sin I thee fostred have in thy plesaunce!
Woltou than make a statut on thy quene
That I shal been ay at thyn ordinaunce?
Thou born art in my regne of variaunce,
Aboute the wheel with other most thou dryve.
My lore is bet than wikke is thy grevaunce,
And eek thou hast thy beste frend alyve.

21. I. deseyte. 22. I. most. 23. I. knew; *rest* knowe. I. ek. 24. I. fynaly; the deffye. 27. I. *om.* to; *the rest have it.* 31. I. woost thow; B. wostow; A. T. wostowe. 37. A. T. seestowe; I. *partly erased.* 43. I. Wolthow; B. Woltow. 46. I. most thow; H. thow must; *the rest* maystow, maisthow, maistow.

III. **La respounse du Pleintif countre Fortune.**

Thy lore I dampne, hit is adversitee.
My frend maystou nat reven, blind goddesse!
That I thy frendes knowe, I thanke hit thee.
Tak hem agayn, lat hem go lye on presse!
The nigardye in keping hir richesse
Prenostik is thou wolt hir tour assayle;
Wikke appetyt comth ay before seknesse:
In general, this reule may nat fayle.

La respounse de Fortune countre le Pleintif.

Thou pinchest at my mutabilitee,
For I thee lente a drope of my richesse,
And now me lyketh to with-drawe me.
Why sholdestou my realtee oppresse?
The see may ebbe and flowen more or lesse;
The welkne hath might to shyne, reyne, or hayle;
Right so mot I kythen my brotelnesse.
In general, this reule may nat fayle.

Lo, thexecucion of the magestee
That al purveyeth of his rightwisnesse,
That same thing 'Fortune' clepen ye,
Ye blinde bestes, ful of lewednesse!
The hevene hath proprete of sikernesse,
This world hath ever resteles travayle;
Thy laste day is ende of myn intresse:
In general, this reule may nat fayle.

49. I. dempne; F. B H. dampne. 50. I. maysthow; B. maistou; H. maystow. 51. I. thanke to; F. thanke yt; B. thanke it; H. thank it nat; (Lansdowne *and* Pepys *also have* thank it. 62. I. welkne; A. B. H. welkin; F. welkene; T. sky. 63. I. brutelnesse; T. brutilnesse; F. B. H. brotelnesse; A. brittelnesse. 66. A. F. Jexecucion; B. thexecucyon; I. excussyoun. I. maieste; *rest* magestee (mageste). 71. I. intersse (*sic*); (Lansd. *and* Pepys intresse,; T. F. B. interesse; A. H. encresse.

Lenvoy de Fortune.

Princes, I prey you of your gentilesse,
Lat nat this man on me thus crye and pleyne,
And I shal quyte you your bysinesse
At my requeste, as thre of you or tweyne;
And, but you list releve him of his peyne,
Preyeth his beste frend, of his noblesse,
That to som beter estat he may atteyne. 79

Explicit.

73. I. gentilesses; *the rest* gentilesse. 76. *In* I. *only*; *the rest omit this line.* 77. A. F. B. H. And; I. T. That. I. lest; *rest* list (liste). *At end*—B. Explicit.

XII. TRUTH.

Balade de bon conseyl.

Fle fro the prees, and dwelle with sothfastnesse,
Suffyce unto thy good, though hit be smal;
For hord hath hate, and clymbing tikelnesse,
Prees hath envye, and wele blent overal;
Savour no more than thee bihove shal;
Werk wel thy-self, that other folk canst rede;
And trouthe shal delivere, hit is no drede.

Tempest thee noght al croked to redresse,
In trust of hir that turneth as a bal:
Gret reste stant in litel besinesse.
And eek be war to sporne ageyn an al;
Strive noght, as doth the crokke with the wal.
Daunte thy-self, that dauntest otheres dede;
And trouthe shal delivere, hit is no drede.

That thee is sent, receyve in buxumnesse,
The wrastling for this worlde axeth a fal.

Title. Gg. *has*—Balade de bone conseyl; F. *has*—Balade.
The MSS. *are* At. (Addit. 10340, Brit. Museum); Gg. (Camb. Univ. Library, Gg. 4. 27); E. (Ellesmere MS.); Ct. (Cotton, Cleop. D. 7; T. (Trin. Coll. Camb. R. 3. 20); *and others.* *The text is founded on* E.
2. E. Suffise. E. good; T. goode; At. Ct. thing; Gg. þyng. 4. At. blent; T. blenteþe; Gg. blyndyþ; E. blyndeth; Ct. blindeth; *see* note. 5. E. the. 7. T. *inserts* thee *before* shal. 9. E. trist; *the rest* trust. 10. Gg. Gret reste; T. Gret rest; E. For gret reste; Ct. For greet rest; At. Mych wele. E. bisynesse; *rest* besynesse. 11. E. ek; agayn. 13. E. Ct. Daunt; *the rest* Daunte. 14. T. *inserts* thee *before* shal. 15. E. the; boxomnesse.

Her nis non hom, her nis but wildernesse:
Forth, pilgrim, forth! Forth, beste, out of thy stal
Know thy contree, lok up, thank God of al;
Hold the hye wey, and lat thy gost thee lede:
And trouthe shal delivere, hit is no drede.

Envoy.

Therfore, thou vache, leve thyn old wrecchednesse
Unto the worlde; leve now to be thral;
Crye him mercy, that of his hy goodnesse
Made thee of noght, and in especial
Draw unto him, and pray in general
For thee, and eek for other, hevenlich mede;
And trouthe shal delivere, hit is no drede.

Explicit Le bon counseill de G. Chaucer.

19. E. lok; *the rest* loke, looke. 20. E. the (*for* thee). *For* Hold the hye wey, Harl. F. *and others have* Weyve thy lust. 21. T. *inserts* thee *before* shal. 22–28. *This stanza is in* At. *only*. 22. At. þine olde wrechedenesse. 23. At. world. 24. At. Crie hym; hys hie. 25. At. þe; nouȝt. 26. At. Drawe; hym. 27. At. þe; eke; heuenelyche. 28. At. schal delyuere. COLOPHON: *so in* F.

XIII. GENTILESSE.

Moral Balade of Chaucer.

THE firste stok, fader of gentilesse—
What man that claymeth gentil for to be,
Must folowe his trace, and alle his wittes dresse
Vertu to sewe, and vyces for to fle.
For unto vertu longeth dignitee,
And noght the revers, saufly dar I deme,
Al were he mytre, croune, or diademe.

This firste stok was ful of rightwisnesse,
Trewe of his word, sobre, pitous, and free,
Clene of his goste, and loved besinesse,
Ageinst the vyce of slouthe, in honestee;
And, but his heir love vertu, as did he,
He is noght gentil, thogh he riche seme,
Al were he mytre, croune, or diademe.

Vyce may wel be heir to old richesse;
But ther may no man, as men may wel se,

TITLE: *so in* Harl., *but spelt* Chaucier: T. *has*—Balade by Chaucier. *The* MSS. *are* A. (Ashmole 59); T. (Trin. Coll. R. 3. 20); Harl. (Harl. 7333); Ct. (Cotton, Cleopatra D. 7); Ha. (Harl. 7578); Add. (Additional 22139, Brit. Museum). *Also* Cx. (Caxton's printed edition) *I follow chiefly the last of these. and note variations.*

1. Cx. first; Harl. ffirste: Ct. firste. 3. Cx. *om.* alle; *the rest have it.* 4. A. T. suwe; Harl. shew (*for* sewe); Cx. folowe (*by mistake*). 5. Cx. vertue; dignyte. 6. Cx. not; *the rest* nou3t, nought, no3te. 7. Cx. mytor; A. T. Harl. Add. mytre. Cx. crowne; dyademe. 8. Cx. rightwisnes. 9. A. Ct. Ha. pitous; Cx. pyetous. 10. Cx. besynes. 11. A. Ageinst; T. Ageynst; Cx. Agayn. Cx. *om.* the; *the rest have it.* Cx. honeste. 12. Cx. eyer; *the rest* heire, heyre. 13. Cx. not; Ct. H. nought. Cx. though; Add. thogh. 14. Cx. mytor; crowne. 15. Cx. *omits* heir. Cx. holde; *the rest* olde; *but read* old. 16. Cx. al; *the rest* as.

Bequethe his heir his vertuous noblesse;
That is appropred unto no degree,
But to the firste fader in magestee,
That maketh him his heir, that wol him queme,
Al were he mytre, croune, or dyademe.

17. Cx. eyer. 18. Cx. degre. 19. Cx. first; mageste. 20. C. That maketh his heires hem that hym queme (*omitting* wol); A. That maþe his heyre him that wol him qweme; T. That makeþ heyres hem þat wol him qweeme; Add. That maketh his eires hem that can him queme; Cx. That makes hem eyres that can hem queme: *with other variations. I follow* A., *but put* maketh *for* maþe, *and place* him *after it*; *see* note. 21. Cx. crowne mytor.

XIV. LAK OF STEDFASTNESSE.

Balade.

Som tyme this world was so stedfast and stable,
That mannes word was obligacioun,
And now hit is so fals and deceivable,
That word and deed, as in conclusioun,
Ben no-thing lyk, for turned up so doun
Is al this world for mede and wilfulnesse,
That al is lost for lak of stedfastnesse.

What maketh this world to be so variable,
But lust that folk have in dissensioun?
Among us now a man is holde unable,
But-if he can, by som collusioun,
Don his neighbour wrong or oppressioun.
What causeth this, but wilful wrecchednesse,
That al is lost, for lak of stedfastnesse?

Trouthe is put doun, resoun is holden fable;
Vertu hath now no dominacioun,
Pitee exyled, no man is merciable.
Through covetyse is blent discrecioun;
The world hath mad a permutacioun
Fro right to wrong, fro trouthe to fikelnesse,
That al is lost, for lak of stedfastnesse.

The MSS. *are*: Harl. (Harl. 7333); T. (Trin. Coll. R. 3. 20); Ct. otton, Cleop. D. 7); F. (Fairfax 16); Add. (Addit. 22139); *and* ers. *I follow* Ct. *chiefly*. *The title* Balade *is in* F.
1. Ct. Sumtyme. Ct. F. the; *the rest* this. Ct. worlde. 2. Ct. rde. 3. Ct. nowe it; false; deseiuable. 4. Ct. worde; dede. 5. T. Beon; Ad. Ar; Ct. Is; F. Ys. Ct. lyke. 6. Ct. all; worlde. Ct. worlde; veriable. 9. Ct. folke; discension. 10. *The* MSS. ve For among vs now, *or* For nowe a dayes; Bannatyne MS. *om.* For. . Ct. F. Add. conclusioun (!). 12. Ct. Do; neyghburgh. 15. . putte. 17. Ct. Pite. 18. Ct. Thorugh. 19. Ct. worlde. . *om.* a, *which occurs in* T. F. Add. 20. Ct. trought; F. treuthe.

Lenvoy to King Richard.

O prince, desyre to be honourable,
Cherish thy folk and hate extorcioun!
Suffre no thing, that may be reprevable
To thyn estat, don in thy regioun.
Shew forth thy swerd of castigacioun.
Dred God, do law, love trouthe and worthinesse,
And wed thy folk agein to stedfastnesse.

22. Ct. honurable. 23. Ct. Cherice thi. 25. Ct. thine estaat doen; thi. 26. Ct. Shewe; swerde. 27. Ct. Drede; truthe. 28. Ct. thi; ayen.

XV. AGAINST WOMEN UNCONSTANT.

Balade.

MADAME, for your newe-fangelnesse,
Many a servaunt have ye put out of grace,
I take my leve of your unstedfastnesse,
For wel I wot, whyl ye have lyves space,
Ye can not love ful half yeer in a place;
To newe thing your lust is euer kene;
In stede of blew, thus may ye were al grene.

Right as a mirour nothing may enpresse,
But, lightly as it cometh, so mot it pace,
So fareth your love, your werkes bereth witnesse.
Ther is no feith that may your herte enbrace;
But, as a wedercok, that turneth his face
With every wind, ye fare, and that is sene;
In stede of blew, thus may ye were al grene.

Ye might be shryned, for your brotelnesse,
Bet than Dalyda, Creseide or Candace;
For ever in chaunging stant your sikernesse,

TITLE. *None in* Ct.; Balade *in* F.; ed. 1561 *has*—A balade which Chaucer made agaynst woman unconstaunt.

The text is from Ct. (Cotton, Cleopatra D. 7); *that in* ed. 1561 *is much the same, except in spelling. Another copy in* F.

2. Ct. Manie; F. Many. Ct. F. of youre; *omit* youre. 4. Ct. wote while. F. have lyves; Ct. to lyve haue. 5. Ct. kunnought; F. kan not. 6. F. thing; Ct. thinges. Ct. *inserts* so *before* kene; ed. (1561) *omits* so; F. *has* ay so. 7. Ct. sted; F. stede. Ct. Blue; F. blew. 8. Ct. Mirrour; ed. mirour. Ct. ed. *ins.* that *bef.* nothing; F. *om.* 11. Ct. F. hert; ed. herte. 14. Ct. *om.* al; F. *retains it.* 15. Ct. *om.* your; F. ed. *retain it.* 16. Ct. Bettir; F. ed. Better; *read* Bet. F. Dalyda; Ct. Dalide. Ct. Cresside; F. Creseyde. 17. Ct. Changeng; F. chaungyng. Ct. F. ed. stondeth; *read* stant.

That tache may no wight fro your herte arace;
If ye lese oon, ye can wel tweyn purchace;
Al light for somer, ye wite wel what I mene,
In stede of blew, thus may ye were al grene.

Explicit.

18. F. tache; Ct. tacche; ed. tatche. F. herte; Ct. ed. hert. Ct. lese; F. ed. lose. Ct. kunne; F. kan; ed. can. Ct. ed. twei F. tweyn. 20. Ct. All; ed. Al. Ct. F. wote; ed. wot; *read* w 21. Ct. *om.* al; F. ed. *retain it.* Ct. *adds* Explicit.

XVI. LENVOY DE CHAUCER A SCOGAN.

To-BROKEN been the statuts hye in hevene
That creat were eternally to dure,
Sith that I see the brighte goddes sevene
Mow wepe and wayle, and passioun endure,
As may in erthe a mortal creature.
Allas, fro whennes may this thing procede?
Of whiche errour I deye almost for drede.

By worde eterne whylom was hit shape
That fro the fifte cercle, in no manere,
Ne mighte a drope of teres doun escape.
But now so wepeth Venus in hir spere,
That with hir teres she wol drenche us here.
Allas, Scogan! this is for thyn offence!
Thou causest this deluge of pestilence.

Hast thou not seyd, in blaspheme of this goddes,
Through pryde, or through thy grete rakelnesse,
Swich thing as in the lawe of love forbode is?
That, for thy lady saw nat thy distresse,
Therfor thou yave hir up at Michelmesse!

TITLE: *so in* F. *and* P.; Gg. *has*—Litera directa de Scogon per G C. *The* MSS. *are*: Gg. (Camb. Univ. Library, Gg. 4. 27); F. (Fairfax 16); P. (Pepys 2006). *I follow* F. *mainly*.

1. F. statutez. 2. F. weren eternaly. 3. F. bryght goddis. 4. F. Mowe. 5. F. mortale. 6. F. thys thinge. 8. F. whilome. F. yshape; Gg. it schape; P. it shape. 9. F. fyfte sercle; maner. 10. F. myght; teeres; eschape. 11. F. wepith. 12. F. teeres. 14. F. cawsest; diluge. 15. Gg. Hast þu; F. Hauesthow. F. this goddis; Gg. the goddis; P. the goddes. 16. F. Thurgh; thrugh. F. they (*wrongly*); Gg. þyn; P. thi. F. rekelnesse; P. reklesnesse; Gg. rechelesnesse; *see* note. 17. F. forbede; Gg. forboden. 18. Gg. saw; F. sawgh. 19. F. Therfore thow. Gg. Mychel-; F. Mighel-.

Allas, Scogan! of olde folk ne yonge
Was nevere erst Scogan blamed for his tonge!

Thou drowe in scorn Cupyde eek to record
Of thilke rebel word that thou hast spoken,
For which he wol no lenger be thy lord.
And, Scogan, thogh his bowe be nat broken,
He wol nat with his arwes been y-wroken
On thee, ne me, ne noon of our figure,
We shul of him have neyther hurt ne cure.

Now certes, frend, I drede of thyn unhappe,
Lest for thy gilt the wreche of Love procede
On alle hem that ben hore and rounde of shape,
That ben so lykly folk in love to spede.
Than shul we for our labour han no mede;
But wel I wot, thou wilt answere and seye:
'Lo! olde Grisel list to ryme and pleye!'

Nay, Scogan, sey not so, for I mexcuse,
God help me so! in no rym, doutelees,
Ne thinke I never of slepe wak my muse,
That rusteth in my shethe stille in pees.
Whyl I was yong, I putte hir forth in prees,
But al shal passe that men prose or ryme;
Take every man his turn, as for his tyme.

Envoy.

Scogan, that knelest at the stremes heed
Of grace, of alle honour and worthinesse,

20. F. folke. 22. F. scorne; eke; recorde. 23. F. worde; thow. 24. F. lorde. 25. F. thow (*for* thogh). F. thy (*for* his, *wrongly*); Gg. P. his. 27. F. the. Gg. oure; P. owre; F. youre. 28. F. hurte. Gg P. ne; F. nor. 29. F. dreed. 30. F. gilte. 31. Gg. P. hore; F. hoor. F. shappe; P. shape; Gg. schap. 32. F. folke. 33. P. shull; F. Gg. shal. Gg. P. han; F. haue. F. noo. 34. F. thow. F. wolt; Gg. wilt. 35. Gg. P. Lo olde; F. Loo tholde. F. lyste. 36. F. say; Gg. P. sey. F. soo. 37. P. help; Gg. F. helpe. F. soo. F. ryme dowteles. 38. F. Gg. to wake; P. Th. *om.* to. 40. F. While; yonge. Gg. putte; F. put. P. her; F. hyt; Gg. it. 41. F. alle. 42. F. hys turne. 43. F. hede; Gg. hed.

thende of which streme I am dul as deed, 45
rgete in solitarie wildernesse:
t, Scogan, thenke on Tullius kyndenesse.
nne thy frend, ther it may fructifye!
r-wel, and lok thou never eft Love defye! 49

dede; Gg. P. ded. 48. F. Mynne; there. 49. F. loke
yffye.
All contain the following notes, viz. — i. a Windesore
43: *and*— i. a Grenewich *opposite* l. 45.

XVII. LENVOY DE CHAUCER A BUKTON.

The counseil of Chaucer touching Mariage, which was sent to Bukton.

My maister Bukton, whan of Criste our kinge
Was axed, what is trouthe or sothfastnesse,
He nat a word answerde to that axinge,
As who saith: 'no man is al trew,' I gesse.
And therfor, thogh I highte to expresse
The sorwe and wo that is in mariage,
I dar not wryte of hit no wikkednesse,
Lest I my-self falle eft in swich dotage.

I wol nat seyn, how that hit is the cheyne
Of Sathanas, on which he gnaweth ever,
But I dar seyn, were he out of his peyne,
As by his wille, he wolde be bounde never.
But thilke doted fool that eft hath lever
Y-cheyned be than out of prisoun crepe,
God lete him never fro his wo dissever,
Ne no man him bewayle, though he wepe.

But yit, lest thou do worse, tak a wyf;
Bet is to wedde, than brenne in worse wyse.
But thou shalt have sorwe on thy flesh, thy lyf,
And been thy wyves thral, as seyn these wyse,

TITLE: *so in* MS. Fairfax 16. Second Title *from* Ju.
The authorities are: F. (Fairfax 16); Th. (Thynne's edition, 1532) *and a printed copy by* Julian Notary (Ju.). *I follow* F. *mainly*.
2. F. ys; sothefastnesse. 3. F. worde. 4. F. noo. 5. F. therfore though; hight. 6. F. woo. 7. F. writen; hyt. 8. Ju. Lest; F. Leste. 9. F. hyt. 10. F. euere. 11. F. oute. 12. F. neuere. 13. F. foole. Th. eſte; F. ofte; Ju. oft. F. leuere. 15. F. woo disseuere. 16. F. noo. 17. F. thow doo; take; wyfe. 19. F. thow; flessh; lyfe. 20. F. wifes; Ju. Th. wyues.

that holy writ may nat suffyse,
nce shal thee teche, so may happe,
ıee were lever to be take in Fryse
ft to falle of wedding in the trappe.

Envoy.

el writ, proverbes, or figure
· you, tak kepe of hit, I rede:
is he that can no wele endure.
be siker, put thee nat in drede.
yf of Bathe I pray you that ye rede
matere that we have on honde.
aunte you your lyf frely to lede
ɔm; for ful hard is to be bonde.

Explicit.

ooly writte. 22. F. the. 23. F. the. 24. F. Ju.
ł Th. *inserts.* 25. F. writte; Th. writ; Ju. wryt.
:e; hyt. 27. F. Vnwise; kan noo. 28. F. thow;
'. wyfe; yow. 31. F. yow; lyfe. 32. F. fredam.
Ju. hard is; Th. foule is. *All add* Explicit.

XVIII. THE COMPLEYNT OF VENUS.

I. (*The Lover's worthiness.*)

THER nis so hy comfort to my plesaunce,
Whan that I am in any hevinesse,
As for to have leyser of remembraunce
Upon the manhod and the worthinesse,
Upon the trouthe, and on the stedfastnesse
Of him whos I am al, whyl I may dure;
Ther oghte blame me no creature,
For every wight preiseth his gentilesse.

In him is bountee, wisdom, governaunce
Wel more then any mannes wit can gesse;
For grace hath wold so ferforth him avaunce
That of knighthode he is parfit richesse.
Honour honoureth him for his noblesse;
Therto so wel hath formed him Nature,
That I am his for ever, I him assure,
For every wight preiseth his gentilesse.

And not-withstanding al his suffisaunce,
His gentil herte is of so greet humblesse
To me in worde, in werke, in contenaunce,
And me to serve is al his besinesse,
That I am set in verrey sikernesse.

TITLE: *so in* F. Ff. Ar.; *see* Notes.

The MSS. *are*: T. (Trin. Coll. Cambridge, R. 3. 20); A. (Ashmole 59); Tn. (MS. Tanner 346); F. (Fairfax 16); Ff. (MS. Ff. 1. 6, Camb. Univ. Library); P. (Pepys 2006); etc. *I follow* F. *mainly*.

1. F. high; T. A. hye (hy *is better*). 2. F. When; eny. 4. F. manhod; *the rest have final* e. 5. F. stidfastnesse. 6. F. whiles; A. whilest; *rest* while. 7. F. oght; Tn. oghte to. 9. F. ys bounte. F. T. A. *insert* and *after* wisdom; *but the rest omit it.* 10. F. eny manes witte. 11. F. wolde (*wrongly*); Ff. wold. F. ferforthe. 12. F. *par*fite. 14. F. well. 16. F. preysith. 18. F. heit; grete. 19. F. werk. 21. F. sikirnesse.

; oghte I blesse wel myn aventure,
that him list me serven and honoure;
every wight preiseth his gentilesse.

II. (*Disquietude caused by Jealousy.*)

w certes, Love, hit is right covenable
at men ful dere bye the noble thing,
wake a-bedde, and fasten at the table,
eping to laughe, and singe in compleyning,
nd doun to caste visage and loking,
ften to chaungen hewe and contenaunce,
leyne in sleping, and dremen at the daunce,
l the revers of any glad feling.

Thogh Ielosye wer hanged by a cable,
She wolde al knowe through her espying;
Ther doth no wight no-thing so resonable,
That al nis harm in her imagening.
Thus dere abought is love in yeving,
Which ofte he yiveth with-outen ordinaunce,
As sorow ynogh, and litel of plesaunce,
Al the revers of any glad feling.

A litel tyme his yift is agreable,
But ful encomberous is the using;
For sotel Ielosye, the deceyvable,
Ful often-tyme causeth destourbing.
Thus be we ever in drede and suffering,

1. F. oght. 25. F. certis. 27. F. a-bed; T. A. a-bedde. F. Wepinge; laugh; sing; compleynynge. 29. F. cast; *the rest* . F. lokynge. 30. F. chaunge visage (*wrongly*); change e *in* MS. Arch. Selden, B. 24; T. A. chaunge huwe. 31. F. . F. dreme; T. Tn. Ff. dremen. 32. F. reuerse; eny. 33. aughe Ialousye wer; *the rest wrongly omit* Thaughe (Thogh), *and* wer *into* be. T. Tn. by; F. be; Ff. with. 34. F. wold; thro; inge. 35. F. dothe. 36. F. nys harme: ymagenynge. 37. evynge. 38. F. yifeth. Ff. withouten; *the rest* withoute. 40. uerse. 42. T. Ff. encomberous; F. encombrouse. F. vsynge. Tn. sotell; F. subtil. 44. T. destourbing; A. destourbinge; F. urbynge (*sic*). 45. F. suffrynge; P. sufferyng; T. souffering.

In nouncerteyn we languishe in penaunce,
And han ful often many an hard meschaunce,
Al the revers of any glad feling.

III. (*Satisfaction in Constancy.*)

But certes, Love, I sey nat in such wyse
That for tescape out of your lace I mente;
For I so longe have been in your servyse
That for to lete of wol I never assente;
No force thogh Ielosye me tormente;
Suffyceth me to see him whan I may,
And therfore certes, to myn ending-day
To love him best ne shal I never repente.

And certes, Love, whan I me wel avyse
On any estat that man may represente,
Than have ye maked me, through your franchyse,
Chese the best that ever on erthe wente.
Now love wel, herte, and lok thou never stente;
And let the Ielous putte hit in assay
That, for no peyne wol I nat sey nay;
To love him best ne shal I never repente.

Herte, to thee hit oghte y-nogh suffyse
That Love so hy a grace to thee sente,
To chese the worthiest in alle wyse

46. F. Ff. noun-certeyn; T. noun-certaine; A. nouncerteine. F. la[illegible]n-gvisshen. 47. F. harde. F. *wrongly repeats* penaunce; T. [illegible] A. meschaunce. 48. F. reuerse; ony; felynge. 49. F. certys; n[illegible]ot. 50. F. youre; ment. 51. F. be; *the rest* ben *or* been. 52. F. wi[illegible]l; T. A. Ff. wol. F. assent. 53. F. fors; turment. 55. F. certy [illegible]s. 56. F. *om.* ne, *which* T. A. P. *insert*; Ar. *has* that. Tn. *inserts* n[illegible]e *before* never. 57. F. certis; when. 58. F. eny estate; represen[illegible]t. 59. F. Tn. Then; *rest* Than, Thanne, Thane. T. Ff. P. maked[illegible]; *rest* made. F. thro. 60. F. went. 61. F. hert; loke; sten[illegible]. 62. P. Ielous; A. Ialous; T. Ialouse; F. Ielousie. A. putte; F. pu[illegible]. 63. F. peyn wille I not. 64. F. yow (*for* him); T. A. Tn. Ar. hi[illegible] (*see* l. 56). 65. F. Hert; the; ought ynogh. 66. F. highe; T. A. [illegible] hye. T. A. Ff. Ar. thee; F. yow; Tn. you. F. sent. 67. F. a[illegible]

And most agreable unto myn entente.
Seche no ferther, neyther wey ne wente,
Sith I have suffisaunce unto my pay.
Thus wol I ende this compleynt or lay;
To love him best ne shal I never repente.

Lenvoy.

Princess, receyveth this compleynt in gre,
Unto your excellent benignitee
Direct after my litel suffisaunce.
For eld, that in my spirit dulleth me,
Hath of endyting al the soteltee
Wel ny bereft out of my remembraunce;
And eek to me hit is a greet penaunce,
Sith rym in English hath swich scarsitee,
To folowe word by word the curiositee
Of Graunson, flour of hem that make in Fraunce.

F. entent. 69. F. went. 70. F. Sithe. F. Tn. ye (*for* I); 71. *All but* Ju. (Julian Notary's edition) *repeat* this *before* 72. *See* l. 56. 73. T. A. Pryncesse; *rest* Princes. sseyueth. 74. F. excelent benignite. 75. F. Directe aftir. F. elde. 77. Tn. soteltee; F. subtilite. 78. F. nyghe. F. eke; grete. 80. F. ryme; englissh hat (*sic*) such skarsete. F. worde by worde; curiosite. 82. F. floure; maken.

XIX. THE COMPLEINT OF CHAUCER TO HIS EMPTY PURSE.

To you, my purse, and to non other wight
Compleyne I, for ye be my lady dere!
I am so sory, now that ye be light;
For certes, but ye make me hevy chere,
Me were as leef be leyd up-on my bere;
For whiche un-to your mercy thus I crye:
Beth hevy ageyn, or elles mot I dye!

Now voucheth sauf this day, or hit be night,
That I of you the blisful soun may here,
Or see your colour lyk the sonne bright,
That [as] of yelownesse hadde never pere.
Ye be my lyf, ye be myn hertes stere,
Quene of comfort and of good companye:
Beth hevy ageyn, or elles mot I dye!

Now purs, that be to me my lyves light,
And saveour, as doun in this worlde here,
Out of this toune help me through your might,
Sin that ye wole nat ben my tresorere;
For I am shave as nye as any frere.
But yit I pray un-to your curtesye:
Beth hevy ageyn, or elles mot I dye!

The MSS. *are*: F. (Fairfax 16); Harl. (Harl. 7333); Ff. (Cam[illegible]b. Univ. Library, Ff. 1. 6); P. (Pepys 2006); Add. (Addit. 22139); a[illegible]so Cx. (Caxton's edition). *I follow* F. *mainly*.

TITLE. *So in* Cx. (*but with* Un-to *for* to); F. *om.* empty; P. [illegible]a compleint de Chaucer a sa Bourse Voide.

1. F. yow. 2. F. Complayn; Harl. P. Compleyne. 3. Ha[illegible]l. be; F. been. 4. Add. That; P. But; *rest* For. P. Add. but y[illegible]; F. H. but yf ye; Ff. but yif ye; Cx. ye now. 5. Add. leyd; [illegible]. layde. 7. F. Beeth; ageyne; mote. 8. F. hyt; nyght. 9. [illegible]. yow; sovne. 10. F. lyke; bryght. 11. *I supply* as. 12. [illegible]. lyfe; hertys. 14. F. ageyne; moote. 15. P. Cx. purs; F. Ad[illegible]. purse. F. ben. 17. F. Oute; helpe; thurgh. 18. F. ben[illegible]. 19. Harl. P. any; Add. eny; Cx. ony; F. is a. 21. F. Bethe; ayen[illegible] moote.

Lenvoy de Chaucer.

) conquerour of Brutes Albioun!
/hich that by lyne and free eleccioun
en verray king, this song to you I sende;
nd ye, that mowen al myn harm amende,
lave mynde up-on my supplicacioun!

:nvoy de Chaucer; Harl. P. Lenvoye; Cx. Thenuoye of Chaucer
: kynge. 23. F. Whiche. F. lygne; Harl. Cx. Ff. P. lyne.
Been; kynge; yow. 25. F. alle myn harme; Ff. all*e* oure
; Harl. all oure harmous; P. Cx. all*e* harmes.

XX. PROVERBS.

I.

WHAT shul thees clothes many-fold,
  Lo! this hote somers day?—
After greet heet cometh cold;
  No man caste his pilche away.

II.

Of al this world the wyde compas
  Hit wol not in myn armes tweyne.—
Who-so mochel wol embrace
  Litel therof he shal distreyne.

The MSS. *are*: F. (Fairfax 16); Ha. (Harl. 7578); Ad. (Addit. 16165). *I follow* F. *mainly*.

1. Ad. þees; F. Ha. these. *All needlessly insert* thus *after* clothes. F. many-folde. 2. F. Loo; hoote. 3. F. grete hete; Ha. greet hete; Ad. heet. F. colde. 4. Ha. pilche; F. pilch. 5. F. all; worlde. Ad. wyde; F. Ha. large. Ad. Ha. compas; F. compace. 6. Ad. Hit; F. Yt. Ad. wol; F. Ha. wil. Ad. myn; F. Ha. my. 7. F. Whoo-so.

APPENDIX.

XXI. A COMPLEINT TO HIS LADY.

I. (*In seven-line stanzas.*)

ıe longe night, whan every creature
Shulde have hir rest in somwhat, as by kynde,
· elles ne may hir lyf nat long endure,
Hit falleth most in-to my woful mynde
How I so fer have broght my-self behynde,
ıat, sauf the deeth, ther may no-thing me lisse,
ı desespaired I am from alle blisse.

his same thoght me lasteth til the morwe,
And from the morwe forth til hit be eve;
her nedeth me no care for to borwe,
For bothe I have good leyser and good leve;
Ther is no wight that wol me wo bereve
o wepe y-nogh and wailen al my fille;
he sore spark of peyne doth me spille.

II. (*In Terza Rima; imperfect.*)

[he sore spark of peyne doth me spille;]
his Love hath [eek] me set in swich a place

' *these fragments there are but two MS. copies,* Sh. *and* Ph., *in* h (*as in ed.* 1561) *it is written in continuation of the* Complaint Pity. MS. (*below*) = Sh. (Harl. 78). *For* Ph., *see* l. 124.
MS. nyghtes; *see* l. 8. 2, 3. hir; MS. theyre. 7. ed. (1561) ıired. 12. MS. me; ed. my. 14. *Both insert* now *before* doth. 't *seems necessary to repeat this line in order to start the series of* s. 16. MS. This loue that hathe me set; *I omit* that, *and supply*

That my desyr [he] never wol fulfille;
For neither pitee, mercy, neither grace
Can I nat fynde; yit [from] my sorwful herte,
For to be deed, I can hit nat arace.
The more I love, the more she doth me smerte;
Through which I see, with-oute remedye,
That from the deeth I may no wyse asterte;
[For this day in her servise shal I dye].

III. (*In Terza Rima; imperfect.*)

[Thus am I slain, with sorwes ful dyverse;
Ful long agoon I mighte have taken hede].
Now sothly, what she hight I wol reherse;
Her name is Bountee, set in womanhede,
Sadnesse in youthe, and beautee prydelees,
And plesaunce, under governaunce and drede;
Her surname eek is Faire Rewthelees,
The Wyse, y-knit un-to good Aventure,
That, for I love her, sleeth me giltelees.
Her love I best, and shal whyl I may dure,
Bet than my-self an hundred thousand deel,
Than al this worldes richesse or creature.
Now hath nat Lovë me bestowed weel
To love, ther I never shal have part?
Allas! right thus is turned me the wheel,
Thus am I slayn with loves fyry dart.
I can but love her best, my swete so;
Love hath me taught no more of his art
But serve alwey, and stinte for no wo.

17. *I supply* he (i. e. Love). 19. MS. and yit my; *I omit* an *and supply* from. 24. *Supplied to complete the rime from* Compl. Mars, 189. 25. *Supplied from* Compl. Pite, 22, 17. *Supplied from* Annelida, 307. 31. MS. is eek. 32. MS. Th wyse eknytte (*corrupt?*). 33. MS. hir she; *I omit* she. (*corrupt? Perhaps read* riche creature. 40. MS. fury. 42. *Re* of alle his?

IV. (*In ten-line stanzas.*)

ı] my trewe careful herte ther is
he wo, and [eek] so litel blis,
wo is me that ever I was bore;
that thing which I desyre I mis,
that ever I wolde nat, I-wis,
fynde I redy to me evermore;
al this I not to whom me pleyne.
he that mighte me out of this bringe
:ccheth nat whether I wepe or singe;
rewthe hath she upon my peyne.

whan sleping-tyme is, than I wake,
shulde daunce, for fere than I quake,
. . . . .
vy lyf I lede for your sake,
ye ther-of in no wyse hede take,
. . . . .
:es lady, and hool my lyves quene!
rewly dorste I seye, as that I fele,
:meth that your swete herte of stele
:ed now ageynes me to kene.

: herte, and best beloved fo,
:eth yow to do me al this wo,
have I doon that greveth yow, or sayd,
I serve and love yow and no mo?
ylst I live, I wol do ever so;
:herfor, swete, ne beth nat evil apayd.
good and so fair as [that] ye be,
:er [a] right gret wonder but ye hadde
e servants, bothe goode and badde;
:st worthy of alle hem, I am he.

ı; *I read* With-in. 45. *I supply* eek. 50. *So in* 7. 54. MS. *ins.* lo *after* is. 55. MS. *ins.* lo *after*). *Missing.* 57. MS. *ins.* lo *after* lede. 68. MS. euer do. that. 71. *I supply* a. 72. MS. *ins.* of *after* bothe.

But never-the-les, my righte lady swete,
Thogh that I be unconning and unmete
  To serve as I best coude ay your hynesse,
Yit is ther fayner noon, that wolde I hete,
Than I to do yow ese, or elles bete
  What-so I wiste were to [yow distresse].
And had I might as good as I have wille,
  Than shulde ye fele wher it wer so or noon;
  For in this worlde living is ther noon
That fayner wolde your hertes wil fulfille.

For bothe I love, and eek dreed yow so sore,
And algates moot, and have doon yow, ful yore,
  That bet loved is noon, ne never shal;
And yit I wolde beseche yow of no more
But leveth wel, and be nat wroth ther-fore,
  And lat me serve yow forth; lo! this is al.
For I am nat so hardy ne so wood
  For to desyre that ye shulde love me;
  For wel I wot, allas! that may nat be;
I am so litel worthy, and ye so good.

For ye be oon the worthiest on-lyve,
And I the most unlykly for to thryve;
  Yit, for al this, [now] witeth ye right wele,
That ye ne shul me fro your service dryve
That I nil ay, with alle my wittes fyve,
  Serve yow trewly, what wo so that I fele.
For I am set on yow in swich manere
  That, thogh ye never wil upon me rewe,
  I moste yow love, and ever been as trewe
As any can or may on-lyve [here].

76. MS. koude best. 77. MS. noon fayner. 78. MS. youre *read* yow. 79. MS. wist that were; *om.* that. MS. your hyenes (*repeated from* l. 76; *wrongly*); *read* yow distresse. 82. MS. *in*- þane *before* is. 83. MS. wille (*badly*); *read* wil. 86. MS. bette- 96. *I supply* now. 98. MS. ne wil (*for* nil) 100. ed. (1561) *ha*- set so hy vpon your whele. 102. MS. beon euer. 103. MS. ma- can; *I omit* man. *I supply* here; *the line is imperfect.*

The more that I love yow, goodly fre,
The lasse fynde I that ye loven me;
Allas! whan shal that harde wit amende?
Wher is now al your wommanly pitee,
Your gentilesse and your debonairtee,
Wil ye no-thing ther-of upon me spende?
And so hool, swete, as I am youres al,
And so gret wille as I have yow to serve,
Now, certes, and ye lete me thus sterve,
Yit have ye wonne ther-on but a smal.

For, at my knowing, I do no-thing why,
And this I wol beseche yow hertely,
That, ther ever ye fynde, whyl ye live,
A trewer servant to yow than am I,
Leveth [me] thanne, and sleeth me hardely,
And I my deeth to you wol al forgive.
And if ye fynde no trewer [man than me],
[Why] will ye suffre than that I thus spille,
And for no maner gilt but my good wille?
As good wer thanne untrewe as trewe to be.

But I, my lyf and deeth, to yow obeye,
And with right buxom herte hoolly I preye,
As [is] your moste plesure, so doth by me;
Wel lever is me lyken yow and deye
Than for to any thing or thinke or seye
That mighte yow offende in any tyme.
And therfor, swete, rewe on my peynes smerte,
And of your grace granteth me som drope;
For elles may me laste ne blis ne hope,
Ne dwellen in my trouble careful herte.

104. MS. But the; I *omit* But. 114. MS. nought; *read* no-thing. 116. MS. whyles. 118. *I supply* me. 120. MS. no trewer so verrayly; ed. no trewer verely (*false rime*). 121. *I supply* Why. 124–133. *From* Ph. (Phillipps 9053); *amended.*

XXII. AN AMOROUS COMPLEINT.

An amorous Compleint, made at Windesor.

I, WHICH that am the sorwefulleste man
That in this world was ever yit levinge,
And leest recoverer of him-selven can,
Beginne thus my deedly compleyninge
On hir, that may to lyf and deeth me bringe,
Which hath on me no mercy ne no rewthe
That love hir best, but sleeth me for my trewthe.

[Ne] can I seyen nought that may yow lyke,
[For] certes, now, allas! allas! the whyle!
Your plesaunce is to laughen whan I syke,
And thus ye me from al my blisse exyle.
Ye have me cast in that despitous yle
Ther never man on lyve ne might asterte;
This have I for I love yow best, swete herte!

Soth is, that wel I wot, by lyklinesse,
If it wer thing possible [for] to do
For to acounte your beutee and goodnesse,
I have no wonder though ye do me wo;
Sith I, thunworthiest that may ryde or go,
Durste ever thinken in so hy a place,
What wonder is, though ye do me no grace?

In MS. Harl. 7333, fol. 133 b *and* 134. *The title is*—And next folowyng begynnith an amerowse compleynte made at wyndesore in the laste May tofore Nouembre (*sic*).

1. Harl. sorowfullest. 2. worlde; leving. 3. leste recouuerer. 4. Be-gynne right thus. 5. lyff; dethe. 6. Whiche hathe; rought (*sic*). 7. beste; sleethe. 8. Harl. *om.* Ne, *but inserts it at beginning of* l. 9; Cane I nought ne saye (*badly*). 9. Ne (*for* For); nowe ellas ellas. 10. Youre. 11. frome. 12. Yee; caste; spitouse (*for* despitous). 14. beste. 15. Soothe; weele; woot. 16. thinge; *om.* for; doo. 18. noo wondre; yee; woo. 19. Sithe; goo. 20. hie. 21. wondir; doo; noo.

Allas! thus is my lyf brought to an ende,
My deeth, I see, is my conclusioun;
I may wel say, in sory tyme I spende
My lyf, that so may have confusioun
For mercy, pitee, and deep affeccioun.
I sey for me, for al my deedly chere,
Alle thise diden, in that, me love yow dere.

And in this wyse and [in] dispayre I live
In love; nay, nay, but in dispayre I dye!
But shal I thus [to] yow my deeth for-give,
That causeles doth me this sorow drye?
Ye, certes, I! For she of my folye
Hath nought to done, although she do me sterve;
Hit is nat with hir wille that I hir serve!

Than sith I am of my sorowe the cause
And sith that I have this, withoute hir reed,
Than may I seyn, right shortly in a clause,
It is no blame unto hir womanheed
Though swich a wrecche as I be for hir deed;
Yet alwey [been] two thinges, doon me dyë,
That is to seyn, hir beutee and myn yë.

So algates, she is [than] the verray rote
Of my disese, and of my dethe also;
For with oon word she mighte be my bote,
If that she vouched sauf for to do so.
But [why] than is hir gladnesse at my wo?

22. Ellas; Eonde. 23. dethe; concluciou*n*. 24. wele; sorye. 25. song (! *for* so); Confuciou*n*. 27. fo (! *for* for). 28. Alle this; deere. 29. *I supply* in. 31. *I supply* to; yowe; dethe for-geve. 32. dothe. 33. certe (!); sheo. 34. Hathe; Al-thoughe sheo. 35. nought (*for* nat). 36. Thane sithe. 37. sitthe; rede. 38. seyne. 39. noo; womanhede. 40. Thaugh suche; dede. 41. Yette; *I supply* been; twoo; doone. 42. seyne; beaute; eye. 43. sheo; *I supply* than; verraye Roote. 44. diseese; alsoo. 45. worde sheo myght; boote. 46. sheo wovched saufe; soo. 47. *I supply* why; woo.

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Which hath on me no mercy ne no rewthe
That love hir best, but sleeth me for my trewthe.

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Ye have me cast in that despitous yle
Ther never man on lyve ne might asterte;
This have I for I love yow best, swete herte!

Soth is, that wel I wot, by lyklinesse,
If it wer thing possible [for] to do
For to acounte your beutee and goodnesse,
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ıy wel say, in sory tyme I spende
yf, that so may have confusioun
mercy, pitee, and deep affeccioun.
y for me, for al my deedly chere,
thise diden, in that, me love yow dere.

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ove; nay, nay, but in dispayre I dye!
shal I thus [to] yow my deeth for-give,
t causeles doth me this sorow drye?
certes, I! For she of my folye
ı nought to done, although she do me sterve;
is nat with hir wille that I hir serve!

n sith I am of my sorowe the cause
sith that I have this, withoute hir reed,
ı may I seyn, right shortly in a clause,
no blame unto hir womanheed
ugh swich a wrecche as I be for hir deed;
alwey [been] two thinges, doon me dyë,
t is to seyn, hir beutee and myn yë.

ılgates, she is [than] the verray rote
ny disese, and of my dethe also;
with oon word she mighte be my bote,
ıat she vouched sauf for to do so.
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; (! *for* so); Confucioun. 27. fo (! *for* for). 28. Alle this;
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ıe. 33. certe (!); sheo. 34. Hathe; Al-thoughe sheo.
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e; *I supply* been; twoo; doone. 42. seyne; beaute; eye.
; *I supply* than; verraye Roote. 44. diseese; alsoo. 45.
ıeo myght; boote. 46. sheo wovched saufe; soo. 47.
why; woo.

XXIII. A BALADE OF COMPLEYNT.

Compleyne ne coude, ne might myn herte never
My peynes halve, ne what torment I have,
Though that I sholde in your presence ben ever,
My hertes lady, as wisly he me save
That bountee made, and beutee list to grave
In your persone, and bad hem bothe in-fere
Ever tawayte, and ay be wher ye were.

As wisly he gye alle my Ioyes here
As I am youres, and to yow sad and trewe,
And ye, my lyf and cause of my good chere,
And deeth also, whan ye my peynes newe,
My worldes Ioye, whom I wol serve and sewe,
My heven hool, and al my suffisaunce,
Whom for to serve is set al my plesaunce.

Beseching yow in my most humble wyse
Taccepte in worth this litel povre dyte,
And for my trouthe my service nat despyse,
Myn observaunce eek have nat in despyte,
Ne yit to long to suffre in this plyte,
I yow beseche, myn hertes lady dere,
Sith I yow serve, and so wil yeer by yere.

In MS. Addit. 16165, fol. 256, back; *headed* Balade of compleynte.
1. koude; hert. 2. turment. 3. Thaughe; shoulde; youre. 4. wissely. 5. beaute liste. 6. youre; bade; in-feere. 7. beo. 8. wissely. 9. yowe sadde; truwe. 10. lyff; gode. 11. dethe; whane; reewe, *altered by the scribe to* newe. 12. whome; suwe. 13. hole; souffisaunce. 14. sette. 15. yowe; moste. 16. Taccept; worthe; pore. 17. not despice. 18. eke; not. 19. longe. 20. here (*error for* dere; *see* XXII. 77). 21. yowe. yere by yere.

NOTES.

I. AN A B C.

THIS poem is a rather free translation of a similar poem by Guillaume de Deguileville, as pointed out in the Preface, where the whole of the original is quoted in full.

Explanations of the harder words should, in general, be sought for in the Glossarial Index, though a few are discussed in the Notes.

The language of this translation is, for the most part, so simple, that but few passages call for remark. I notice, however, a few points.

Chaucer has not adhered to the complex metre of the original, but uses a stanza of eight lines of five accents in place of de Deguileville's stanza of twelve lines of four accents.

3. Dr. Koch calls attention to the insertion of a second *of* in most of the MSS., before *sorwe*. Many little words are often thus wrongly inserted into the texts of nearly all the Minor Poems, simply because, when the final *e* ceased to be sounded, the scribes regarded some lines as imperfect. Here, for example, if *sinne* be regarded as monosyllabic, a word seems required after it; but when we know that Chaucer regarded it as a dissyllabic word, we at once see that MSS. Gg. and Jo. (which omit this second *of*) are quite correct. We know that *sinne* is properly a dissyllabic word in Chaucer, because he rimes it with the infinitives *biginne* (Cant. Ta. C. 941) and *winne* (same, D. 1421), and never with such monosyllables as *kin* or *tin*. This is easily tested by consulting Mr. Cromie's very useful Rime-index to the Canterbury Tales. The above remark is important, on account of its wide application. The needless insertions of little words in many of the 15th-century MSS. are easily detected.

4. Scan the line by reading—Glórious vírgin', óf all' flóur-es flóur. Cf. l. 49. Or read—'Glórious virgín', of állë,' &c.

6. *Debonaire*, gracious lady; used as a sb. Compare the original, l. 11.

8. Answers to l. 6 of the original—'Vaincu m'a mon aversaire.' The word *Venquisht* is here the right form; similarly, in the

Squieres Tale, l. 342, the word *vanisshed* is to be read as *vanísh'd*, with the accent on the second syllable, and with elision of *e*. See Ten Brink, *Chaucers Sprache*, § 257.

11. *Warne*, reject, refuse to hear. So in P. Plowman, C. xxiii. 12, 'whanne men hym *werneth*' means 'when men refuse to give him what he asks for.'

12. *Free*, liberal, bounteous. So in Shak. Troilus, iv. 5. 100—'His heart and hand both open and both *free*.' It may be remarked, once for all, that readers frequently entirely misunderstand passages in our older authors, merely because they forget what great changes may take place in the sense of words in the course of centuries.

13. *Largesse*, i. e. the personification of liberality; 'thou bestowest perfect happiness.'

14. Cf. original, l. 15—'Quer [*for*] tu es de salu porte.' Scan by reading—Háv'n of refút. But in l. 33, we have *réfut*.

15. *Theves seven*, seven robbers, viz. the seven deadly sins. We could easily guess that this is the meaning, but it is needless; for the original has—'Par sept larrons, pechies mortez,' l. 17; and a note in the Sion Coll. MS. has—'i. seven dedly synnes.' The theme of the Seven Deadly Sins is one of the commonest in our old authors; it is treated of at great length in Chaucer's Persones Tale, and in Piers Plowman.

16. 'Ere my ship go to pieces;' this graphic touch is not in the original.

17. *Yow*, you. In addressing a superior, it was customary to use the words *ye* and *you*, as a mark of respect; but, in prayer, the words *thou* and *thee* were usual. Hence, Chaucer has mixed the two usages in a very remarkable way, and alternates them suddenly. Thus, we have *thee* in l. 5, *thou* in l. 6, &c., but *yow* in l. 17, *thy* in l. 19, *you* in l. 24; and so on. We even find the plural verbs *helpen*, l. 104; *Beth*, l. 134; and *Ben*, l. 176.

20. *Accioun*, action, is here used in the legal sense; 'my sin and confusion have brought an action (i. e. plead) against me.' It is too close a copy of the original, l. 25—'Contre moy font une accion.'

21. I. e. 'founded upon rigid justice and a sense of the desperate nature of my condition.' Cf. 'Rayson et desperacion Contre moy veulent maintenir;' orig. l. 29. *Maintenir*, to maintain an action, is a legal term. So, in l. 22, *sustene* means 'sustain the plea.'

24. 'If it were not for the mercy (to be obtained) from you.'

25. Literally—'There is no doubt that thou art not the cause; meaning, 'Without doubt, thou art the cause.' *Misericorde* is adopted from the original. According to the usual rule, viz. that the syllable *er* is usually slurred over in Chaucer when a vowel follows, the word is to be read as *mis'ricord-e*. So also *sov'reyn*, l. 69.

27. *Vouched sauf*, vouchsafed. *Tacorde*, to accord; cf. *talyghte*, *tamende*, &c. in Gloss. to CH. II. (i. e. Chaucer's Prioresses Tale, &c., in the Clarendon Press Series)

29. Cf. 'S'encore fust l'arc encordé;' orig. l. 47; and 'l'arc de justice,' l. 42. The French expression is probably borrowed (as suggested in Bell's Chaucer) from Ps. vii. 13—'arcum suum tetendit.' Hence the phrase *of Iustice and of yre* refers to *the bowe*.

30. *First*, at first, before the Incarnation.

36. For examples of the use of *great assize*, or *last assize*, to signify the Last Judgment, see Murray's Dict., s. v. *Assize*.

39. Most MSS. read here—'That but thou er [*or* or] that day correcte me;' this cannot be right, because it destroys the rime. However, the Bedford MS., instead of *correcte me*, has *Me chastice*; and in MS. C. *me chastyse* is written over an erasure (doubtless of the words *correcte me*). Even thus, the line is imperfect, but is completed by help of the Sion MS., which reads *me weel chastyce*.

40. *Of verrey right*, in strict justice; not quite as in l. 21.

41. Rather close to the original—'Fuiant m'en viens a ta tente Moy mucier pour la tormente Qui ou monde me tempeste,' &c. *Mucier* means 'to hide,' and *ou* means 'in the,' F. *au*.

45. *Al have I*, although I have. So in l. 157.

49. MS. Gg. has *Gracyouse*; but the French has *Glorieuse*.

50. *Bitter*; Fr. text 'amere.' The allusion is to the name *Maria*, Gk. Μαρία, Μαριάμ, the same as *Miriam*, which is explained to mean 'bitterness,' as being connected with *Marah*, i. e. bitterness; see Exod. xv. 23 (Gesenius). Scan the line by reading: *neith'r in érth-ë nór*.

55. *But if*, except, unless (common).

56. *Stink* is oddly altered to *sinke* in some editions.

57, 58. Closely copied from the French, ll. 85–87. But the rest of the stanza is nearly all Chaucer's own. Cf. Col. ii. 14.

67. The French means, literally—'For, when any one goes out of his way, thou, out of pity, becomest his guide, in order that he may soon regain his way.'

70. The French means—'And thou bringest him back into

the right road.' This Chaucer turns into—'bringest him out of the wrong road;' which is all that is meant by *the crooked strete*.

71. In the ending *-eth* of the third pers. sing. present, the *e* is commonly suppressed. Read *lov'th*. So also *com'th* in l. 99.

73. The French means—'Calendars are illumined, and other books are confirmed (or authenticated), when thy name illumines them.' Chaucer has 'Illuminated calendars, in this world, are those that are brightened by thy name.' 'An allusion to the custom of writing the high festivals of the Church in the Calendar with red, or illuminated, letters;' note in Bell's Chaucer. The name of Mary appears several times in old calendars; thus the Purification of Mary is on Feb. 2; the Annunciation, on Mar. 25; the Visitation, on July 2; the Assumption, on Aug. 15; the Nativity, on Sept. 8; the Presentation, on Nov. 21; the Conception, on Dec. 8. Our books of Common Prayer retain all of these except the Assumption and the Presentation. *Kalenderes* has four syllables; and so has *enlumined*.

76. *Him thar*, i. e. it needs not for him to dread, he need not dread. It occurs again in the Cant. Tales (ed. Tyrwhitt), ll. 4318, 5911, 5918, 6947, 17301.

80. *Resigne* goes back to l. 112 of the original, where *resin'* (=*resigné*) occurs.

81. Here the French (l. 121) has *douceur*; Koch says it is clear that Chaucer's copy had *douleur*. It refers to the *Mater dolorosa*.

86. This line runs badly in the MSS., but is the same in nearly all. I have ventured to change *bothe have* into *have bothe*, where *bothe* is dissyllabic; see ll. 63, 122. It then flows evenly. The sense of ll. 84-6 seems to be—'Let not the foe of us all boast that he has, by his wiles (*listes*), unluckily convicted (of guilt) that (soul) which ye both,' &c.

88. Slur over the last syllable of *Continue*, and accent *us*.

89. The French text refers to Exod. iii. 2. Cf. The Prioresses Tale, C. T. Group B, l. 1658; in CH. II.

97. Koch points out that *per-e* is here dissyllabic; as in the Compleint to His Purse, l. 11. The French has *per*, l. 146. Read—Nóble princésse, &c.

100. *Melodye or glee*; here Koch remarks that Chaucer 'evidently mistook *tirelire* for *turelure*.' The Fr. *tirelire* means a money-box, and the sense of l. 150 of the original is—'We have no other place in which to secure what we possess.' See l. 107 of Chaucer's translation, below. But Chaucer's mistake was easily made; he was thinking, not of the mod. Fr. *turelure*

'which, after all, does not mean a 'melody,' but the refrain of a song, like the Eng. *tooral looral*), but of the O. F. *tirelire*. This word (as Cotgrave explains) not only meant 'a box having a cleft on the lid for mony to enter it,' but 'also the warble, or song of a lark.' Hence Shakespeare speaks of 'the lark, that *tirra-lyra* chants,' Wint. Tale, iv. 3. 9.

102. Read *N'advócat noón*. That the M. E. *advocat* was sometimes accented on the *o*, is proved by the fact that it was sometimes cut down to *vócat*; see P. Plowman, B. ii. 60; C. iii. 61.

109. Cf. Luke i. 38—'Ecce *ancilla* Domini.'

110. *Oure bille*, &c., i. e. 'to bring forward (or offer) a petition on our behalf.' For the old expression 'to put up (or forth) a bill,' see my note to P. Plowman, C. v. 45. Compare also Compleynte unto Pite, l. 44.

113. Read *tym-e*. *Tenquere*, for *to enquere*; cf. note to l. 27. Cf. the French *d'enquerre*, l. 169.

116. *To werre*; F. 'pour guerre,' l. 173; i. e. 'by way of attack.' *Us* may be taken with *wroughte*, i. e. 'wrought for us such a wonder.' *Werre* is not a verb; the verb is *werreyen*, as in Squi. Ta. l. 10.

119. *Ther*, where, inasmuch as. 'We had no salvation, inasmuch as we did not repent; if we repent, we shall receive it.' But the sentence is awkward. Cf. Mark i. 4; Matt. vii. 7.

122. Pause after *both-e*; the *e* is not elided.

125. *Mene*, mediator; lit. mean (intermediate) person. So in P. Plowman, B. vii. 196—'And Marie his moder be owre *mene* bitwene.'

132. Koch thinks that the false reading *it* in some MSS. arose from a reading *hit* (= hitteth) as a translation of F. *fiert*, l. 196. Anyway, the reading *is* seems best.

136. *Of pitee*, for pity; the usual idiom.

140. *Vicaire*, deputed ruler; not in the original. See note to Parliament of Foules, l. 379.

141. *Governeresse*; copied from the French text, l. 214. This rare word occurs, as the last word, in a poem beginning 'Mother of norture,' printed in the Aldine Edition of Chaucer's Poems, vi. 275. Chaucer himself uses it again in the Complaint to Pity, l. 80.

144. Compare the expressions *Regina Celi*, *Veni coronaberis*, 'Heil crowned queene,' and the like; Polit. Religious, and Love Poems, ed. Furnivall, p. 147; Hymns to the Virgin, ed. Furnivall, pp. 1, 4. Suggested by Rev. xii. 1.

150. The reference is, obviously, to Gen. iii. 18; but thorns here mean sins. Cf. 'Des espines d'iniquite;' F. text, l. 224.

158. Copied from the French, l. 239—'Ou tu a la court m'ajournes.' It means 'fix a day for me to appear at thy court,' cite me to thy court.

159. Not in the original. Chaucer was thinking of the courts of the Common Bench and King's Bench, as mentioned, for example, in Wyclif's Works, ed. Arnold, iii. 215.

161. The word *Xristus*, i. e. *Christus*, is written Xpc (with a mark of contraction) in MSS. C., Gl., Gg., and Xpūs in F. Xpc is copied from the French; but it is very common, being the usual contracted form of the Gk. Χριστός, or, in capital letters, XPICTOC, obtained by taking the two first and the last letters. The old Greek *sigma* was written C; as above. De Deguileville could think of no French word beginning with X; so he substituted for it the Greek *chi*, which resembled it in form.

163, 164. These lines answer to ll. 243, 247 of the French; 'For me He had his side pierced; for me His blood was shed.' Observe that the word *Christus* has no verb following it; it is practically an objective case, governed by *thanke* in l. 168. 'I thank thee because of Christ and for what He has done for me.' In l. 163, the word *suffre* is understood from the line above, and need not be repeated. Unfortunately, all the scribes *have* repeated it, to the ruin of the metre; for the line then contains two syllables too many. However, it is better omitted. *Longius* is trisyllabic, and *herte* (as in the next line) is dissyllabic. The sense is—'to suffer His passion on the cross, and also (to suffer) that Longius should pierce His heart, and make,' &c. *Pighte*, *made*, are in the subjunctive. The difficulty really resides in the word *that* in l. 161. If Chaucer had written *eek* instead of it, the whole could be parsed.

The story of Longius is very common; hence Chaucer readily introduced an allusion to it, though his original has no hint of it. The name is spelt *Longeus* in Piers Plowman, C. xxi. 82 (and is also spelt *Longinus*). My note on that passage says—'This story is from the Legenda Aurea, cap. xlvii. Longinus was a blind centurion, who pierced the side of Christ; when drops of the Sacred Blood cured his infirmity. The day of St. Longinus is Mar. 15; see Chambers, Book of Days. The name *Longinus* is most likely derived from λόγχη, a lance, the word used in John xix. 34; and the legend was easily developed from St. John's narrative. The name Longinus first appears in the Apocryphal Gospel of Nicodemus.' See also the Chester

Plays, ed. Wright; Cursor Mundi, p. 962; Coventry Mysteries, ed. Halliwell, p. 334; York Mystery Plays, p. 368; Lamentation of Mary Magdalen, st. 26; &c.

164. *Herte* is the true M.E. genitive, from the A.S. gen. *heortan*. *Herte blood* occurs again in the Pardoneres Tale, l. 902.

169–171. Close to the French, ll. 253–5; and l. 174 is close to l. 264 of the same. Cf. Heb. xi. 19; Jo. i. 29; Isaiah, liii. 7.

176. This line can best be scanned by taking *That* as standing *alone*, in the first foot. See note to Compl. to Pite, l. 16.

177. The words of Zechariah (xiii. 1) are usually applied to the blood of Christ, as in Rev. i. 5.

180. 'That, were it not (for) thy tender heart, we should be destroyed.'

184. *To mercy able*, fit to obtain mercy; cf. Cant. Ta. Prol. 167.

II. THE COMPLEYNTE UNTO PITE.

TITLE. In MS. B., the poem is entitled, 'The Complaynte vnto Pyte,' which is right. In MS. Trin., there is a colophon—'Here endeth the exclamacioun of the Deth of Pyte;' see p. 12. In MS. Sh. (in Shirley's handwriting) the poem is introduced with the following words—'And nowe here filowing [*following*] begynnethe a complaint of Pitee. made by Geffray Chaucier the aureat Poete that euer was fonde in oure vulgare to-fore hees [*for* thees?] dayes.' The first stanza may be considered as forming a Proem; stanzas 2–8, the Story; and the rest, the Bill of Complaint. The title 'A complaint of Pitee' is not necessarily incorrect; for *of* may be taken in the sense of 'concerning,' precisely as in the case of 'the Vision of Piers the Plowman.' As to the connection of this poem with the Thebaid of Statius, see notes to ll. 57 and 92.

1. I do not follow Ten Brink in putting a comma after *so*. He says—'That *so* refers to the verb [*sought*] and not to *yore ago*, is evident from l. 3. Compare the somewhat different l. 93.' I hope it shews no disrespect to a great critic if I say that I am not at all confident that the above criticism is correct; l. 93 rather tells against it. Observe the reading of l. 117 in MS. Sh. (in the footnotes).

4. *With-oute dethe*, i. e. without actually dying.

Shal not, am not to.

7. *Doth me dye*, makes me die.

9. *Ever in oon*, continually, constantly, always in the same way; cf. Cant. Tales, E. 602, 677, F. 417 (Glos. to Prioresses Tale, s. v. *Oon*).

11. *Me awreke.* 'The *e* of *me* is elided;' Ten Brink. He compares also Cant. Ta. Prol. 148; (the correct reading of which is, probably—

'But sorë weep sche if oon of hem were deed;'

the *e* of *sche* being slurred over before *i* in *if*). He also refers to the Prioresses Tale (B 1660), where *thalyghte = the alyghte;* and to the Second Nonnes Tale (G 32) where *do me endyte* is to be read as *do mendyte.*

14. The notion of Pity being '*buried in* a heart' is awkward, and introduces an element of confusion. If Pity could have been buried *out of* the heart, and thus *separated* from it, the whole would have been a great deal clearer. This caution is worth paying heed to; for it will really be found, further on, that the language becomes confused in consequence of this very thing. In the very next line, for example, the hearse of Pity appears, and in l. 19 the corpse of Pity; in fact, Pity is never fairly buried out of sight throughout the poem.

15. *Herse*, hearse; cf. l. 36 below. It should be remembered that the old *herse* was a very different thing from the modern *hearse.* What Chaucer refers to is what we should now call 'a lying in state;' with especial reference to the array of lighted torches which illuminated the bier. See the whole of Way's note in Prompt. Parvulorum, pp. 236, 237, part of which is quoted in my Etym. Dict., s. v. *hearse.* The word *hearse* (F. *herce*) originally denoted a harrow; next, a frame with spikes for holding lights in a church service; thirdly, a frame for lights at a funeral pageant or 'lying in state;' fourthly, the funeral pageant itself; fifthly, a frame on which a body was laid; and so on. 'Chaucer,' says Way, 'appears to use the term *herse* to denote the decorated bier, or funeral pageant, and not exclusively the illumination, which was a part thereof; and, towards the sixteenth century, it had such a general signification alone.' In ll. 36–42, Chaucer describes a company of persons who stood round about the hearse. Cf. Brand's Popular Antiquities, ed. Ellis, ii. 236–7.

16. Here *Deed* stands alone in the first foot. Scan—Deed | as stoon | whyl that | the swogh | me laste. Cf. A B C, l. 176, and the note. See remarks in the Preface as to this peculiarity.

27. Cf. *Deth of Blaunche*, l. 587—'This is my peyne withoute reed;' Ten Brink.

33. Ten Brink reads *ay* for *ever*, on the ground that *ever* and

never, when followed by a consonant, are dissyllabic in Chaucer. But see Book of the Duchesse, l. 73.

34. ***Hadde***, dissyllabic; it occasionally is so; mostly when it is used by itself, as here. Cf. Sect. iii. l. 951.

37. 'Without displaying any sorrow.' He now practically identifies Pity with the fair one in whose heart it was said (in l. 14) to be buried. This fair one was attended by Bounty, Beauty, and all the rest; they are called a *folk* in l. 48.

41. Insert ***and*** after *Estaat* or *Estat*, for this word has no final *-e* in Chaucer; see Prol. 522; Squi. Tale, 26; &c.

44. 'To have offered to Pity, as a petition;' see note to A B C, 110.

47. 'I kept my complaint quiet,' i. e. withheld it; see l. 54.

50. MS. Sh. is right. The scribe of the original of MSS. Tn. Ff. T. left out *I* and ***these***, and then put in ***only***; then another scribe, seeing that a pronoun was wanted, put in ***we***, as shewn by MSS. F. B. (Ten Brink). Here, and in l. 52, the *e* of ***alle*** is either very lightly sounded after the cæsural pause, or (more likely) is dropped altogether, as elsewhere.

53. ***And been assented***, and (who) are all agreed.

54. ***Put up***, put by. Cf. 'to ***put up*** that letter;' K. Lear, i. 2. 28; &c.

57. He here addresses his fair one's Pity, whom he personifies, and addresses as a mistress.

By comparison of this passage with l. 92, it becomes clear that Chaucer took his notion of personifying *Pity* from Statius, who personifies *Pietas* in his Thebaid, xi. 457–496. I explained this at length in a letter to *The Academy*, Jan. 7, 1888, p. 9. In the present line, we find a hint of the original; for Statius describes *Pietas* in the words 'pudibundaque longe Ora reducentem' (l. 493), which expresses her ***humility***; whilst the ***reverence*** due to her is expressed by ***reuerentia*** (l. 467).

59. ***Sheweth . . . Your servaunt***, Your servant sheweth. ***Sheweth*** is the word used in petitions, and ***servant*** commonly means 'lover.'

63. Accented ***rénoun***, as in the Ho. of Fame, 1406. Cf. l. 86.

64. ***Crueltee***, Cruelty, here corresponds to the Fury Tisiphone, who is introduced by Statius (*Theb.* xi. 483) to suppress the peaceful feelings excited by Pietas, who had been created by Jupiter to control the passions even of the gods (l. 465). At the siege of Thebes, Pietas was for once overruled by Tisiphone; and Chaucer complains here that she is again being controlled; see ll. 80, 89–91. Very similar is the character of *Daungere* or

Danger (F. *Dangier*) in the Romaunt of the Rose; in l. 3549 of the English version (l. 3301 of the original), we find Pity saying—

'Wherefore I pray you, Sir Daungere,
For to mayntene no lenger heere
Such cruel werre agayn youre man.'

We may also compare Machault's poem entitled Le Dit du Vergier, where we find such lines as—

'Einssi encontre Cruauté
Deffent l'amant douce Pité.'

66. *Under colour*, beneath the outward appearance.

67. 'In order that people should not observe her tyranny.'

70. *Hight*, is (rightly) named. The final *-e*, though required by grammar, is suppressed; the word being conformed to other examples of the third person singular of the *present* tense, whilst *hight-e* is commonly used as the *past* tense. Pity's right name is here said to be 'Beauty, such as belongs to Favour.' The poet is really thinking of his mistress rather than his personified Pity. It is very difficult to keep up the allegory.

71. '*Heritage*, of course, stands in the gen. case;' Ten Brink.

76. *Wanten*, are lacking, are missing, are not found in, fall short. 'If you, Pity, are missing from Bounty and Beauty.' There are several similar examples of this use of *want* in Shakespeare; e.g. 'there *wants* no junkets at the feast;' Tam. Shrew, iii. 2. 250.

78. This *Bille*, or Petition, may be divided into three sets of 'terns,' or groups of three stanzas. I mark this by inserting a paragraph-mark (¶) at the beginning of each tern. They are marked off by the rimes; the first tern ends with *seyne*, l. 77: the next with the riming word *peyne*, l. 98; and again with *peyne*, l. 119.

83. *Perilous* is here accented on the *i*.

87. Ten Brink omits *wel*, with most of the MSS.; but the *e* in *wite* seems to be suppressed. It will hardly bear a strong accent. Mr. Sweet retains *wel*, as I do.

91. Pronounce the third word as *despeir'd*. 'Compare 1 Kings x. 24: And all the earth *sought to* Solomon;' Ten Brink.

92. *Herenus* has not hitherto been explained. It occurs in four MSS., Tn. F. B. Ff.; a fifth (T.) has 'herem*us*;' the Longleat MS. has 'heremus' or 'herenius;' Sh. substitutes 'vertuouse,' and MS. Harl. 7578 has 'Vertoues;' but it is highly improbable

that *vertuouse* is original, for no one would ever have altered it so unintelligibly. Ten Brink and Mr. Sweet adopt this reading *vertuousë*, which they make four syllables, as being a vocative case; and of course this is an easy way of *evading* the difficulty. Dr. Furnivall once suggested *hevenus*, which I presume is meant for 'heaven's;' but this word could not possibly be accented as *hevénus*. The strange forms which proper names assume in Chaucer are notorious; and the fact is, that *Herenus* is a mere error for *Herines* or *Herynes*. *Herynes* (accented on *y*), occurs in St. 4 of Bk. iv of Troilus and Criseide, and is used as the plural of *Erinnys*, being applied to the three Furies:—'O ye *Herynes*, nightes doughtren thre.' Pity may be said to be the *queen* of the Furies, in the sense that pity (or mercy) can alone control the vindictiveness of vengeance. Shakespeare tells us that mercy 'is mightiest in the mightiest,' and is 'above this sceptred sway;' Merch. Ven. iv. 1. 188.

Chaucer found this name precisely where he found his personification of Pity, viz. in Statius, who has the sing. *Erinnys* (Theb. xi. 383), and the pl. *Erinnyas* (345).

In a poem called The Remedy of Love, in Chaucer's Works, ed. 1561, fol. 322, back, the twelfth stanza begins with—'Come hither, thou Hermes, and ye furies all,' &c., where it is plain that 'thou Hermes' is a substitution for 'Herines.'

95. The sense is—'the longer I love and dread you, the more I do so.' If we read *ever* instead of *ay*, then the *e* in *the* must be suppressed. 'In *ever lenger the moore, never the moore, never the lesse*, Chaucer not unfrequently drops the *e* in *the*, pronouncing *lengerth, neverth*;' cf. Clerkes Tale, E. 687; Man of Lawes Tale, B. 982; Ten Brink.

96. Most MSS. read *so sore*, giving no sense. Ten Brink has —'For sooth to seyne, I bere the hevy soore;' following MS. Sh. It is simpler to correct *so* to *the*, as suggested by Harl. 7578, which has—'For soith [*error for* sothly] for to saye I bere the sore.'

101. *Set*, short for *setteth*, like *bit* for *biddeth*, Cant. Tales, Prol. 187, &c. Ten Brink quotes from the Sompnoures Tale (C. T. 7564)—'With which the devel *set* your herte on fire,' where *set* = sets, present tense.

105. Ten Brink inserts *ne*, though it is not in the MSS. His note is: '*Ne* is a necessary complement to *but*="only," as *but* properly means "except"; and a collation of the best MSS. of the Cant. Tales shows that Chaucer never omitted the negative in this case. (The same observation was made already by Prof.

Child in his excellent paper on the language of Chaucer and Gower; see Ellis, *Early Eng. Pronunciation*, p. 374). *Me ne* forms but one syllable, pronounced *meen* [i.e. as mod. E. *main*]. In the same manner *I ne=iin* [pron. as mod. E. *een*] occurs, Cant. Tales, Prol. 764 (from MS. Harl. 7334)—

"*I ne* saugh this yeer so mery a companye;"

and in the Man of Lawes Tale (Group B, 1139)—

"*I ne* sey but for this ende this sentence."

Compare Middle High German *in* (=*ich ne*), e.g. *in kan dir nicht*, Walter v. d. Vogelweide, ed. Lachmann, 101, 33. In early French and Provençal *me*, *te*, *se*, &c., when preceded by a vowel, often became *m*, *t*, *s*, &c.; in Italian we have *cen* for *ce ne*, &c.' Cf. *They n' wer-e* in Sect. x. l. 5; and Sect. iii. 244 (note).

119. Observe that this last line is a repetition of l. 2.

III. THE BOOK OF THE DUCHESSE.

I may remark here that the metre is sometimes difficult to follow; chiefly owing to the fact that the line sometimes begins with an accented syllable, just as, in Milton's L'Allegro, we meet with lines like 'Zéphyr, with Aurora playing.' The accented syllables are sometimes indistinctly marked, and hence arises a difficulty in immediately detecting the right flow of a line. A clear instance of a line beginning with an accented syllable is seen in l. 23—'Slép', and thús meláncolýë.'

1. The opening lines of this poem should be compared with this passage from Froissart's Paradis d'Amour—

'Je sui de moi en grant merveille
Comment je vifs, quant tant je veille,
Et on ne porrait en veillant
Trouver de moi plus travaillant:
Car bien sacies que pour veiller
Me viennent souvent travailler
Pensees et melancolies,' etc.

Furnivall; *Trial Forewords*, p. 51.

Chaucer frequently makes words like *have* (l. 1), *live* (l. 2), especially in the present indicative, mere monosyllables. As examples of the fully sounded final *e*, we may notice the dative *light-e* (l. 1), the dative (or adverbial) *night-e* (l. 2), the infinitive *slep-e* (3), the adverb *ylich-e* (9), the dative *mynd-e* (15), &c.

On the other hand, *hav-e* is dissyllabic in l. 24. The *e* is elided before a following vowel in *defaute* (5), *trouthe* (6), *falle* (13), *wite* (16), &c. We may also notice that *com'th* is a monosyllable (7), whereas *trewely* (33) has three syllables, though in l. 35 it makes but two. It is clear that Chaucer chose to make *some* words of variable length; and he does this to a much greater extent in the present poem and in the House of Fame than in more finished productions, such as the Canterbury Tales. But it must be observed, on the other hand, that the number of these variable words is *limited*; in a far larger number of words, the number of syllables never varies at all, except by regular elision before a vowel.

14. The reading *For sorwful ymaginacioun* (in F., Tn., Th.) cannot be right. Lange proposes to omit *For*, which hardly helps us. It is clearly the word *sorwful* that is wrong. I propose to read simply *sory*, with the same sense.

15. Observe how frequently, in this poem and in the House of Fame, Chaucer concludes a sentence with the *former* of two lines of a couplet. Other examples occur at ll. 29, 43, 51, 59, 67, 75, 79, 87, 89; i.e. at least ten times in the course of the first hundred lines. The same arrangement occasionally occurs in the existing translation of the Romaunt of the Rose, but with such less frequency as, in itself, to form a presumption against Chaucer's having written it.

Similar examples in Milton, though he was an admirer of Chaucer, are remarkably rare; compare, however, *Comus*, ll. 101, 127, 133, 137. The metrical effect of this pause is very good.

23. The texts read *this*. Ten Brink suggests *thus* (Gesch. d. Engl. Sprache, § 320); which I adopt.

31. *What me is*, what is the matter with me. *Me* is here in the dative case. This throws some light on the common use of *me* in Shakespeare in such cases as 'Heat *me* these irons hot,' K. John iv. 1. 1; &c.

31–96. These lines are omitted in the Tanner MS. 346; also in MS. Bodley 638 (which even omits ll. 24–30). In the Fairfax MS. they are added in a much later hand. Consequently, Thynne's edition is here our only satisfactory authority, though the late copy in the Fairfax MS. is worth consulting.

32. *Aske*, may ask; subjunctive mood.

33. *Trewely* is here three syllables, which is the normal form; cf. Prologue, 761; Kn. Tale, 409. In l. 35, the second *e* is hardly sounded.

36. I insert *moot*, to complete the sense and metre.

37. 'The most obvious interpretation of these lines seems to be that they contain the confession of a hopeless passion, which has lasted for eight years—a confession which certainly seems to come more appropriately and more naturally from an unmarried than a married man. 'For eight years,'—he says—'I have loved, and loved in vain—and yet my cure is never the nearer. There is but one physician that can heal me—but all that is ended and done with. Let us pass on into fresh fields; what cannot be obtained must needs be left;' Ward, Life of Chaucer, p. 53. Dr. Furnivall supposes that the relentless fair one was the one to whom his Complaint unto Pite was addressed; and chronology would require that Chaucer fell in love with her in 1361. There is no proof that Chaucer was married before 1374, though he may have been married not long after his first passion was 'done.'

43. 'It is good to regard our first subject;' and therefore to return to it. This first subject was his sleeplessness.

45. *Til now late* follows *I sat upryght*, as regards construction. The reading *Now of late*, in some printed editions, is no better.

48. This 'Romaunce' turns out to have been a copy of Ovid's Metamorphoses, a book of which Chaucer was so fond that he calls it his 'own book;' Ho. of Fame, 712. Probably he really had a copy of his own, as he constantly quotes it. Private libraries were very small indeed.

49. *Dryve away*, pass away; the usual phrase. Cf. 'And dryuen forth the longe day;' P. Plowman, B. prol. 224.

56. 'As long as men should love the law of nature,' i.e. should continue to be swayed by the natural promptings of passion; in other words, for ever. Certainly, Ovid's book has lasted well. In l. 57, *such thinges* means 'such love-stories.'

62. 'Alcyone, or Halcyone: A daughter of Æolus and Enarete or Ægiale. She was married to Ceyx, and lived so happy with him, that they were presumptuous enough to call each other Zeus and Hera, for which Zeus metamorphosed them into birds. *alkuōn* (a king-fisher) and *kēūks* (a greedy sea-bird, Liddell and Scott; a kind of sea-gull; Apollod. i. 7 § 3, &c.; Hygin. *Fab.* 65). Hyginus relates that Ceyx perished in a shipwreck, that Alcyone for grief threw herself into the sea, and that the gods, out of compassion, changed the two into birds. It was fabled that, during the seven days before, and as many after the shortest day of the year, while the bird *alkuōn* was breeding, there always prevailed calms at sea. An embellished form of

the story is given by Ovid, *Metam.* xi. 410, &c.; compare Virgil, *Georg.* i. 399.'—Smith's Dictionary. Hence the expression 'halcyon days;' see Holland's Pliny, b. x. c. 32, quoted in my Etym. Dict. s. v. *Halcyon.*

M. Sandras asserts that the history of Ceyx and Alcyone is borrowed from the *Dit de la Fontaine Amoureuse*, by Machault, whereas it is evident that Chaucer took care to consult his favourite Ovid, though he *also* copied several expressions from Machault's poem. Consult Max Lange, as well as Furnivall's Trial Forewords to Chaucer's Minor Poems, p. 43. Surely, Chaucer himself may be permitted to know; his description of the book, viz. in ll. 57–59, applies to Ovid, rather than to Machault's Poems. But the fact is that we have further evidence; Chaucer himself, elsewhere, plainly *names* Ovid as his authority. See Cant. Tales, Group B, l. 53 (in my edition of the Prioresses Tale, p. 3), where he says—

> 'For he [Chaucer] hath told of loueres vp and duon
> Moo than *Ovide* made of mencioun
> In his Epistolis, that ben ful olde.
> What sholde I tellen hem sin they ben tolde.
> In youthe he made of *Ceys and Alcioun*;' etc.

It is true that Chaucer here mentions Ovid's Heroides rather than the Metamorphoses; but that is only because he goes on to speak of *other* stories, which he took from the Heroides; see the whole context. It is plain that he wishes us to know that he took the present story chiefly from Ovid; yet there are some expressions which he owes to Machault, as will be shown below. It is worth notice, that the whole story is also in Gower's Confessio Amantis, bk. iv. (ed. Pauli, ii. 100); where it is plainly copied from Ovid throughout.

Ten Brink (*Studien*, p. 10) points out one very clear indication of Chaucer's having consulted Ovid. In l. 68, he uses the expression *to tellen shortly*, and then proceeds to allude to the shipwreck of Ceyx, which is told in Ovid at great length (*Met.* xi. 472–572). Of this shipwreck Machault says never a word; he merely says that Ceyx died in the sea.

There is a chapter *De Alcione* in Vincent of Beauvais, Speculum Naturale, bk. xvi. c. 26; made up from Ambrosius, Aristotle, Pliny (bk. 10), and the Liber de Natura Rerum.

66. Instead of quoting Ovid, I shall quote from Golding's translation of his Metamorphoses, as being more interesting to the English reader. The whole story is also told by Dryden,

whose version is easily accessible. As the story is told at great length, I quote only a few of the lines that most closely correspond to Chaucer. Compare—

'But fully bent
He [*Ceyx*] seemèd, neither for to leaue the iourney which he ment
To take by sea, nor yet to giue Alcyone leaue as tho
Companion of his perlous course by water for to go . . . .
When toward night the wallowing waues began to waxen white,
And eke the heady eastern wind did blow with greater might . . .
And all the heauen with clouds as blacke as pitch was ouercast,
That neuer night was halfe so darke. There came a flaw [*gust*] at last,
That with his violence brake the Maste, and strake the Steme away . . . .
Behold, euen full upon the waue a flake of water blacke
Did breake, and vnderneathe the sea the head of Ceyx stracke.'
fol. 137-9.

See further in the note to l. 136.

78. *Come* is probably in the subjunctive mood, and may therefore be dissyllabic.

80. Of the restoration of this line, I should have had some reason to be proud; but I find that Ten Brink (who seems to miss nothing) has anticipated me; see his Chaucers Sprache, §§ 48, 329. We have here, as our guides, only the edition of Thynne (1532), and the late insertion in MS. Fairfax 16. Both of these read—'Anon her herte began to yerne;' whereas it of course ought to be—'Anon her herte gan to erme.' The substitution of *began* for *gan* arose from forgetting that *herte* (A.S. *heorte*) is dissyllabic in Chaucer, in countless places. The substitution of *yerne* for *erme* arose from the fact that the old word *ermen*, to grieve, was turned into *earn* in the sixteenth century, and was afterwards again changed into *yearn*. All this I have already shewn at such length in my note to the Pardoner's Prologue (Cant. Ta. C. 312), in my edition of the Man of Lawes Tale, pp. 39, 142, and yet again in my Etym. Dict., s.v. *Yearn* (2), that it is needless to repeat it all over again. Chaucer was quite incapable of such a hideously false rime as that of *terme* with *yerne*; in fact, it is precisely the word *terme* that is rimed with *erme* in his Pardoner's Prologue. Mr. Cromie's index shews that, in the Cant. Tales, the rime *erme*, *terme*, occurs only once, and there is no third word riming with either. There is, however, a rime of *affermed* with *confermed*, so that he might have rimed *erme*, *terme*, with *afferme*, *conferme*. There is, in

Chaucer, no *fifth* riming word in *-erme* at all, and none in either *-irme* or *-yrme*.

Both in the present passage and in the Pardoner's Prologue the verb to *erme* is used with the same sb., viz. *herte*; which clinches the matter. By way of example, compare:—'The bysschop weop for *ermyng*;' King Alisaunder, ed. Weber, l. 1525.

86, 87. In l. 86 I supply *ay* (which seems wanted); and in l. 87 I delete *alas* after *him*, which makes the line a whole foot too long, and is not required.

91. *Wher*, short for *whether* (very common).

93. *Avowe* is all one word, though its component parts were often written apart. Thus, in P. Plowman, B. v. 457, we find *And made avowe*, where the other texts have *a-vou*, *a-vowe*; see *Avow* in Murray's Dict. I have already explained this fully in my note to C. T. Group C, 695 (Man of Lawes Tale, &c., p. 161).

97. Here the gap in the MSS. ceases, and we again have their authority for the text. For *Had* we should, perhaps, read *Hadde*.

106. This phrase is not uncommon. 'And on knes she sat adoun;' Lay le Freine, l. 159; in Weber's Met. Romances, i. 363. Cf. 'This Troylus ful soone on knowes hym sette;' Troilus, iii. 904 (ed. Morris, iv. 264).

107. *Weep* (not *wepte*) is Chaucer's word; see Glossaries to Prior. Tale and Man of Lawes Tale.

120. For *knowe* (as in F. Tn. Th.) read *knowen*, to avoid hiatus.

126. 'And she, exhausted with weeping and watching.' Gower (Conf. Amant. ed. Pauli, i. 160) speaks of a ship that is *forstormed and forblowe*, i. e. excessively driven about by storm and wind.

136. *Go bet*, go quickly, hasten, lit. go better, i. e. faster. See note to Group C, 667 (Man of Lawes Tale, &c.; p. 161). Cf. *Go now faste*, l. 152.

I here add another illustration from Golding's Ovid, fol. 139.

'Alcyone of so great mischaunce not knowing ought as yit,
Did keepe a reckoning of the nights that in the while did flit,
And basted garments both for him and for her selfe likewise
To weare at his homecomming which she vainely did surmize.
To all the Gods deuoutly she did offer frankincense:
But most aboue them all the Church of Iuno she did sence.
And for her husband (who as then was none) she kneeld before

The Altar, wishing health and soone arriuall at the shore.
And that none other woman might before her be preferd,
Of all her prayers this one peece effectually was herd.
For Iuno could not finde in heart entreated for to bee
For him that was already dead. But to th'intent that shee
From Dame Alcyons deadly hands might keepe her Altars free
She sayd: most faithfull messenger of my commandements, O
Thou Rainebow to the sluggish house of slumber swiftly go,
And bid him send a dreame in shape of Ceyx to his wife
Alcyone, for to shew her plaine the loosing of his life.
Dame Iris takes her pall wherein a thousand colours were
And bowing like a stringed bow vpon the cloudie sphere,
Immediately descended to the drowzye house of Sleepe,
Whose court the cloudes continually do closely ouerdreepe.
Among the darke Cimmerians is a holow mountaine found
And in the hill a Caue that farre doth run within the ground,
The C[h]amber and the dwelling place where slouthfull sleepe doth couch.
The light of Phœbus golden beames this place can never touch...
No boughs are stird with blasts of winde, no noise of tatling toong
Of man or woman euer yet within that bower roong.
Dumbe quiet dwelleth there. Yet from the rockes foote doth go
The riuer of forgetfulnesse, which runneth trickling so
Upon the litle peeble stones which in the channell ly,
That vnto sleepe a great deale more it doth prouoke thereby...
Amid the Caue of Ebonye a bedsted standeth hie,
And on the same a bed of downe with couering blacke doth lie:
In which the drowzie God of sleepe his lither limbes doth rest.
About him forging sundry shapes as many dreames lie prest
As eares of corne do stand in fields in haruest time, or leaues
Doe grow on trees, or sea to shoore of sandie cinder heaues.
Assoone as Iris came within this house, and with her hand
Had put aside the dazeling dreames that in her way did stand,
The brightnesse of her robe through all the sacred house did shine.
The God of sleepe scarce able for to raise his heauie eine,
A three or foure times at the least did fall againe to rest,
And with his nodding head did knock his chinne against his brest.
At length he waking of himselfe, vpon his elbowe leande.
And though he knew for what she came: he askt her what she meand:' etc.

139. The first accent falls on *Sey*; the *e* in *halfe* seems to be suppressed.

154. *His wey.* Chaucer substitutes a male messenger for Iris; see ll. 134, 155, 180-2.

155. Imitated from Machault's *Dit de la Fontaine*:—

> *'Que venue est en une grant valee,*
> *De deus grans mons entour environnee,*
> Et d'un russel qui par my la contree,' etc.

See Ten Brink, *Studien*, p. 200; Furnivall, *Trial Forewords*, p. 44.

It is worth notice that the visit of Iris to Somnus is also fully described by Statius, *Theb.* x. 81–136; but Chaucer does not seem to have copied him.

158, 159. Two bad lines in the MSS. Both can be mended by changing *nought* into *nothing*, as suggested by Ten Brink, *Chaucers Sprache*, § 299.

160. See a very similar passage in Spenser, F. Q. i. 1. 39, 40, 41, 42, 43. And cf. Ho. of Fame, 70.

167. *Eclympasteyre.* 'I hold this to be a name of Chaucer's own invention. In Ovid occurs a son of Morpheus who has two different names: "Hunc *Icelon* superi, mortale *Phobetora* vulgus Nominat;" *Met.* xi. 640. *Phobetora* may have been altered into *Pastora*: *Icelon-pastora* (the two names linked together) would give *Eclympasteyre*.'—Ten Brink, *Studien*, p. 11, as quoted in Furnivall's Trial Forewords, p. 116. At any rate, we may feel sure that *Eclym-* is precisely Ovid's *Icelon*. And perhaps *Phobetora* comes nearer to *-pasteyre* than does *Phantasos*, the name of another son of Morpheus, whom Ovid mentions immediately below. Gower (ed. Pauli, ii. 103) calls them *Ithecus* and *Panthasas*; and the fact that he here actually turns *Icelon* into *Ithecus* is a striking example of the strange corruption of proper names in medieval times. Prof. Hales suggests that *Eclym-pasteyre* represents *Icelon plastora*, where *plastora* is the acc. of Gk. πλαστώρ, i.e. moulder or modeller, a suitable epithet for a god of dreams; compare the expressions used by Ovid in ll. 626 and 634 of this passage. *Icelon* is the acc. of Gk. ἴκελος, or εἴκελος, like, resembling. For my own part, I would rather take the form *plastera*, acc. of πλαστήρ, a form actually given by Liddell and Scott, and also nearer to the form in Chaucer. Perhaps Chaucer had seen a MS. of Ovid in which *Icelon* was explained by *plastora* or *plastera*, written beside or over it as a gloss, or by way of explanation. This would explain the whole matter. Mr. Fleay thinks the original reading was *Morpheus, Ecelon, Phantastere*; but this is impossible, because Morpheus had but *one* heir (see next line).

Froissart has the word *Enclimpostair* as the name of a son

of the god of sleep, in his poem called Paradis d'Amour. And it is now thought that Froissart's poem preceded Chaucer's. But this fact does not help us.

For the remarks by Prof. Hales, see the *Athenæum*, 1882, i. 444; for those by Mr. Fleay, see the same, p. 568. Other suggestions have been made, but are not worth recording.

173. *To envye*; to be read as *Tenvý-e*. The phrase is merely an adaptation of the F. *à l'envi*, or of the vb. *envier*. Cotgrave gives: '*à l'envy l'vn de l'autre*, one to despight the other, or in emulation one of the other;' also '*envier* (au *iew*), to vie.' Hence E. *vie*; see *Vie* in my Etym. Dict. It is etymologically connected with Lat. *inuitare*, not with Lat. *inuidia*. See l. 406, below.

175. Read *slepe*, as in ll. 169, 177; A.S. *slǽpon*, pt. t. pl.

181. *Who is*, i. e. who is it that.

183. *Awaketh* is here repeated in the plural form.

184. *Oon ye*, one eye. This is from Machault, who has: 'ouvri l'un de ses yeux.' Ovid has the pl. *oculos*.

185. *Cast* is the pp., as pointed out by Ten Brink, who corrects the line; Chaucers Sprache, § 320.

192. *Abrayd*, and not *abrayde*, is the right form; for it is a strong verb (A.S. *ábregdan*, pt. t. *ábræġd*). So also in the Ho. of Fame, 110.

195. *Dreynt-e* is here used as a def. adjective, with the weak declension in *e*; and is so written in MS. F. in l. 229. So also in Cant. Tales, B. 69; and cf. *sweynt-e* in Ho. Fame, 1783.

206. The word *look* must be supplied. MS. B. even omits *herte*; which would give—'But good-e swet-e, [look] that ye;' where *good-e* and *swet-e* are vocatives.

213. I adopt Ten Brink's suggestion (Chaucers Sprache, § 300), viz. to change *allas* into *A*.

218. *My first matere*, my first subject; i. e. sleeplessness; just as in l. 43.

219. *Whérfor* seems to be accented on the former syllable. MS. B. inserts *you* after *told*; perhaps it is not wanted. If it is, it had better come before *told* rather than after it.

222. *I had be*, I should have been. *Deed and dolven*, dead and buried; as in Cursor Mundi, 5494. Chaucer's *dolven and deed* is odd.

244. *I ne roghte who*, to be read *In' roght-e who*; i. e. I should not care who; see note to Compl. to Pite, 105. *Roghte* is subjunctive.

His lyve, during his life.

. The readings are *here onwarde*, Th. F.; *here onward*, *here on warde*, B. I do not think *here onward* can be it, nor yet *hereon-ward*; I know of no examples of such ningless expressions. I read *here on warde*, and explain it: ill give him the very best gift that he ever expected (to get) is life; and (I will give it) here, in his custody, even now, soon as possible,' &c. *Ward* = custody, occurs in the dat. *rde* in William of Palerne, 376—'How that child from here *rde* was went for evermore.'

250. Here Chaucer again takes a hint from Machault's *Dit la Fontaine*, where we find the poet promising the god a hat id a soft bed of gerfalcon's feathers. See Ten Brink, *Studien*, . 204.

'Et por ce au dieu qui moult sout (?) et moult vault
Por mielx dormir un chapeau de pavaut
Et un mol lit de plume de gerfaut
Promes et doing.'

255. *Reynes*, i.e. Rennes, in Brittany; spelt *Raynes* in the Paston Letters, ed. Gairdner, iii. 358. Linen is still made there; and by 'clothe of Reynes' some kind of linen, rather than of woollen cloth, is meant. It is here to be used for pillow-cases. It was also used for sheets. 'Your shetes shall be of clothe of *Rayne*;' Squyr of Lowe Degre, l. 842 (in Ritson, Met. Rom. iii. 180). 'A peyre schetes of *Reynes*, with the heued shete [head-sheet] of the same;' Earliest Eng. Wills, ed. Furnivall, p. 4, l. 16. 'A towaile of Raynes;' Babees Book, p. 130, l. 213; and see note on p. 208 of the same. 'It [the head-sheet] was more frequently made of the fine white linen of Reynes;' Our Eng. Home, p. 109. 'Hede-shetes of Rennes' are noticed among the effects of Hen. V; see Rot. Parl., iv. p. 228; footnote on the same page. The mention of this feather-bed may have been suggested to Machault by Ovid's line about the couch of Morpheus (Metam. xi. 611)—'Plumeus, unicolor, pullo velamine tectus.'

264. We must delete *quene*.

279. 'To be well able to interpret my dream.'

282. The modern construction is—'The dream of King Pharaoh.' See this idiom explained in the Prioresses Tale, note to Group F, l. 209; p. 213. Cf. Gen. xli. 25.

284. As to Macrobius, see note to the Parl. of Foules, 29. And cf. Ho. of Fame, 513-7. We must never forget how

frequent are Chaucer's imitations of Le Roman de la Rose. Here, for example, he is thinking of ll. 7–10 of that poem:—

> 'Ung acteur qui ot non Macrobes . . . .
> Ancois escrist la vision
> Qui avint au roi Cipion.'

After *Macrobeus* understand *coude* (from l. 283), which governs the infin. *arede* in l. 289.

286. *Métt-e* occupies the second foot in the line. In l. 288 read *fortúned.*

288. This line, found in Thynne only, is perhaps not genuine, but interpolated.

292. Cf. Rom. de la Rose, 45–47:—

> 'Avis m'iere qu'il estoit mains . . . .
> En Mai estoie, ce songoie.'

And again, cf. ll. 295, &c. with the same, ll. 67–74.

301. Read *songen*, not *songe*, to avoid the hiatus.

304. Chaucer uses *som* as a singular in such cases as the present. A clear case occurs in: '*Som* in *his* bed;' Kn. Tale, 2173. Hence *song* is the sing. verb.

309. *Entunes*, tunes. Cf. *entuned*, pp.; C. T. Prol. 123.

310. *Tewnes*, Tunis; vaguely put for some distant and wealthy town; see ll. 1061–4, below. Its name was probably suggested by the preceding word *entunes*, which required a rime. Gower mentions *Kaire* (Cairo) just as vaguely:—

> 'That me were lever her love winne
> Than Kaire and al that is therinne;' Conf. Amant., ed. Pauli. ii. 57.

The sense is—'that certainly, even to gain Tunis, I would not have (done other) than heard them sing.' Lange thinks these lines corrupt; but I believe the idiom is correct.

323. As stained glass windows were then rare and expensive, it is worth while observing that these gorgeous windows were not real ones, but only seen in a dream. This passage is imitated in the late poem called the Court of Love, st. 33, where we are told that 'The temple shone with windows al of glasse,' and that in the glass were portrayed the stories of Dido and Annelida. These windows, it may be observed, were equally imaginary.

328. The caesural pause comes after *Ector*, which might allow the intrusion of the word *of* before *king*. But Mr. Sweet omits *of*, and I follow him. The words *of king* are again inserted before *Lamedon* in l. 329, being caught from l. 328 above.

amedon is Laomedon, father of King Priam of Troy. *Ector* Chaucer's spelling of Hector; Man of Lawes Tale, 198. here cites the usual examples of love-stories, such as those Medea and Jason, and Paris and Helen. *Lavyne* is Lavinia, second wife of Æneas; Vergil, Æn. bk. vii; cf. Ho. of Fame,

Observe his pronunciation of *Médea*, as in the Ho. of ie, 401; Cant. Ta., B. 72 (see Prioresses Tale, &c. p. 3).

2. 'There is reason to believe that Chaucer copied these series from the romance of *Guigemar*, one of the Lays of ie de France; in which the walls of a chamber are painted Venus and the *Art of Love* from Ovid. Perhaps Chaucer it not look further than the temples of Boccaccio's *Theseid* hese ornaments;' Warton, Hist. E. Poetry, 1871, iii. 63. Rom. of the Rose (E. version), ll. 139–146.

3. *Bothe text and glose*, i. e. both in the principal panels in the margin. He likens the walls to the page of a book, hich the *glose*, or commentary, was often written in the gin. Mr. Sweet inserts *with* before *text*, and chánges *And Of* in the next line; I do not think the former change is ssary, but I adopt the latter.

4. It had all sorts of scenes from the Romance of the Rose . Chaucer again mentions this Romance by name in his hant's Tale; C. T. 9906; and he tells us that he himself ilated it; Prol. to Legend, 329. The celebrated *Roman de ose* was begun by Guillaume de Lorris, who wrote ll. 1–4070, died in 1260 or 1262, and completed (in a very different and more satirical style) by Jean de Meung (or Meun), surd Clopinel, from a defect in one of his legs, who wrote 71–22074; it was finished about the year 1305. The story at of a young man who succeeded in plucking a rose in lled garden, after overcoming extraordinary difficulties; orically, it means that he succeeded in obtaining the object s love.

ie existing English translation is imperfect, and bears nal evidence of not being Chaucer's, except throughout 1705. Lines 1–4432 answer to ll. 1–4070 of the French text, . de Lorris. Lines 4433–5813 answer to ll. 4071–5170 of original, by J. de Meun; after which there is a great gap. s 5814–7698 answer to ll. 10717–12564 of the original, and e off nearly 10,000 lines from the end.

ie E. version is invariably called the *Romaunt of the Rose*, we find the title *Rommant de la Rose* in the original, 82; cf. our *romant-ic*. But Burguy explains that *romant*

is a false form, due to confusion with words rightly ending in *-ant*. The right O. F. form is *romans*, originally an adverb; from the phrase *parler romans*, i. e. loqui Romanice. In the Six-text edition of the Cant. Tales, E. 2032, four MSS. have *romance*, one has *romans*, and one *romauns*.

For examples of walls or ceilings being painted with various subjects, see Warton's Hist. of E. Poetry, ed. Hazlitt, ii. 131, 275; iii. 63.

340. The first accent is on *Blew*, not on *bright*. Cf. Rom. de la Rose, 124, 125:—

'Clere et serie et bele estoit
La matinee, et atrempee.'

343. *Ne in* is to be read as *Nin*; we find it written *nin* in the Squieres Tale, 35. See l. 694.

347. *Whether* is to be read as *Wher*; it is often so spelt.

348. The line, as it stands in the authorities, viz. 'And I herde goyng, bothe vp and doune'—cannot be right. Mr. Sweet omits *bothe*. I prefer to omit *And*, while altering *goyng* to *gon*. Perhaps even *speke* (better *speken*) is an infinitive in l. 350. The line, as I give it, is idiomatic and metrical. However, *speken* may also be the pt. t. plural (A.S. *sprécon*); and it is more convenient to take it so.

352. *Upon lengthe*, after a great length of course, after a long run.

M. Sandras points out some *very* slight resemblances between this passage and some lines in a French poem in the Collection Mouchet, vol. ii. fol. 106; see the passage cited in Furnivall's Trial Forewords to the Minor Poems, p. 51. Most likely Chaucer wrote independently of this French poem, as even M. Sandras seems inclined to admit.

353. *Embosed*, embossed. This is a technical term, used in various senses; see the New Eng. Dictionary. Here it means 'plunged into the thicket.' In All's Well, iii. 6. 107, it means 'driven into the thicket,' i e. driven to extremity. Later, it meant exhausted with running, and then covered with foam at the mouth.

In the play of Albumazar, Act v. sc. 2, Cricca says—

'I am *emboss'd*
With trotting all the streets to find Pandolfo.'

Hazlitt's note is—'Gascoigne, in his book of hunting, 1575, p. 242, enumerates *embossed* among "other generall termes of the hart and his properties. When he [the hart] is foamy at the mouth

ıye that he is embost." So in The Shoemaker's Holiday, ıe Gentle Craft, 1610, sig. C 3—

> 'Besides, the miller's boy told me even now
> He saw him take soile, and he hallowed him,
> Affirming him so *embost*
> That long he could not hold.'

: also the Book of St. Alban's, fol. f 1, back, about the dropping white foam when sore pressed.

:. A *relay* was a fresh set of dogs; see *Relay* in my Etym.

> 'When the howndys are set an hert for to mete,
> And other hym chasen and folowyn to take,
> Then all the *Relais* thow may vppon hem make.'
> Book of St. Alban's, fol. e 8, back.

lymere was a dog held in a leash, to be let loose when red. In the Book of St. Alban's, fol. e 4, we are told that easts which should be 'reride with the *lymer*,' i. e. roused ıursued by the dog so called, are 'the hert and the bucke he boore.'

;. *Oon, ladde*, i. e. one who led. This omission of the ve is common.

:. 'The emperor Octovien' is the emperor seen by Chaucer s dream. In l. 1314, he is called *this king*, by whom ırd III. is plainly intended. He was 'a favourite character rolingian legend, and pleasantly revived under this aspect e modern romanticist Ludwig Tieck—probably [here] a ring allegory for the King;' Ward's Life of Chaucer, p. 69. English romance of Octouian Imperator is to be found in r's Metrical Romances, iii. 157; it extends to 1962 lines. as an emperor of Rome, and married Floraunce, daughter agabers [Dagobert], king of France. The adventures of unce somewhat resemble those of Constance in the Man wes Tale.

. The exclamation 'A goddes halfe' was pronounced like d's half;' see l. 758. See note to l. 544.

. *Fil to doon*, fell to do, i. e. was fitting to do.

. *Fot-hoot*, foot-hot, immediately; see my note to Man of s Tale, 438.

. *Moot*, notes upon a horn, here used as a plural. See ary. 'How shall we blowe whan ye han sen the hert? ıl blowe after one *mote*, ij *motes* [i. e. 3 motes in all]: f myn howndes come not hastily to me as I wok I

blowe iiij. *motes*;' Venery de Twety, in Reliquiæ Antiquæ, i. 152.

Cf. a passage in the *Chace du Cerf*, quoted from the Collection Mouchet, i. 166, in Furnivall's Trial Forewords, p. 51 (though Chaucer probably wrote his account quite independently of it) :—

> 'Et puis si corneras apel
> .iij. lons *mots*, pour les chiens avoir.'

379. *Rechased*, headed back. Men were posted at certain places, to keep the hart within certain bounds. See next note.

386. *A forloyn*, a recall (as I suppose; for it was blown when the hounds were all a long way off their object of pursuit). It is thus explained in the Book of St. Alban's, fol. f 1 :—

> 'Yit mayster, wolde I fayn thus at yow leere,
> What is a *forloyng*, for that is goode to here.
> That shall I say the, quod he, the soth at lest.
> When thy houndes in the wode sechyn any beest,
> And the beest is stoll away owt of the fryth,
> Or the houndes that thou hast meten therwith,
> And any other houndes before than may with hem mete,
> Thees oder houndes are then *forloyned*, I the hete.
> For the beste and the houndes arn so fer before,
> And the houndes behynde be weer[i]e and soore,
> So that they may not at the best cum at ther will,
> The houndes before *forloyne* [distance] hem, and that is the skyll.
> They be ay so fere before, to me iff thou will trust;
> And thys is the *forloyne*; lere hit, iff thou lust.'

The 'chace of the forloyne' is explained (very obscurely) in the Venery de Twety; see Reliquiæ Antiquæ, i. 152. But the following passage from the same gives some light upon *rechased*: 'Another chace ther is whan a man hath set up archerys and greyhoundes, and the best be founde, and passe out the boundys, and myne houndes after; then shall y blowe on this maner a mote, and aftirward the *rechace* upon my houndys that be past the boundys.'

387. *Go*, gone. The sense is—'I had gone (away having) walked from my tree.' The idiom is curious. *My tree*, the tree at which I had been posted. Chaucer dreamt that he was one of the men posted to watch which way the hart went, and to keep the bounds.

396. The final *e* in *fled-de* is not elided, owing to the pause after it. See note to l. 685.

398. *Wente*, path. Chaucer often rimes words that are pronounced alike, if their meanings be different. See ll. 439. 440; and cf. ll. 627–630. The very same pair of rimes occurs again in the Ho. of Fame, 181, 182; and in Troil. iii. 785.

402. Read—*For both-e Flor-a*, &c. The *-a* in *Flora* comes at the cæsural pause; cf. ll. 413, 414. Once more, this is from Le Roman de la Rose, ll. 8449–51:—

> 'Zephirus et Flora, sa fame,
> Qui des flors est déesse et dame,
> Cil dui font les floretes nestre.'

Cf. also ll. 5962–5:—

> 'Les floretes i fait parair,
> E *cum estoiles* flamboier,
> Et les herbetes verdoier
> *Zephirus*, quant sur mer chevauche.'

405. The first accent is on *For*; not happily.

408. 'To have more flowers than the heaven (has stars, so as even to rival) seven such planets as there are in the sky.' Rather involved, and probably all suggested by the necessity for a rime to *heven*. See l. 824. Moreover, it is copied from Le Roman de la Rose, 8465–8:—

> 'Qu'il vous fust avis que la terre
> Vosist emprendre estrif et guerre
> Au ciel d'estre miex estelée,
> Tant iert par ses flors revelée.'

410–412. From Le Roman de la Rose, 55–58:—

> 'La terre . . . .
> Et oblie la poverte
> Ou ele a tot l'yver este.'

419. Imitated from Le Roman de la Rose, 1373–1391; in particular:—

> 'Li ung [*arbre*] fu loing de l'autre assis
> Plus de cinq toises, ou de sis,' etc.

Chaucer has treated a *toise* as if it were equal to two feet; it was really about six.

429. According to the Book of St. Albans, fol. e 4, the buck was called *a fawne* in his first year, a *preket* in the second, *a sowrell* in the third, *a sowre* in the fourth, *a bucke of the fyrst hede* in the fifth, and *a bucke* (simply) in the sixth year. Also *a roo* is the female of the *roobucke*.

435. *Argus* is put for *Algus*, the old French name for the inventor of the Arabic numerals; it occurs in l. 16373 of the

Roman de la Rose, which mentions him in company with Euclid and Ptolemy—

'*Algus*, Euclides, Tholomees.'

This name was obviously confused with that of the hundred-eyed Argus.

This name *Algus* was evolved out of the O. F. *algorisme*, which, as Dr. Murray says, is a French adaptation 'from the Arab. *al-Khowārazmī*, the *native of Khwārazm* (*Khiva*), surname of the Arab mathematician Abu Ja'far Mohammed Ben Musa, who flourished early in the 9th century, and through the translation of whose work on Algebra, the Arabic numerals became generally known in Europe. Cf. *Euclid* = plane geometry.' He was truly 'a noble countour,' to whom we all owe a debt of gratitude. That *Algus* was sometimes called *Argus*, also appears from the Roman de la Rose, ll. 12994, &c., which is clearly the very passage which Chaucer here copies:—

'Se mestre *Argus* li bien contens
I vosist bien metre ses cures,
E venist *o ses dix figures*,
Par quoi tout certefie et nombre,
Si ne péust-il pas le nombre
Des grans contens certefier,
Tant seust bien mouteplier.'[1]

Here *o* means 'with;' so that Chaucer has copied the very phrase 'with his figures ten.' But still more curiously, Jean de Meun here rimes *nombre*, pres. sing. indic. with *nombre*, sb.; and Chaucer rimes *noumbre*, infin., with *noumbre*, sb. likewise. *Countour* in l. 435 means 'arithmetician;' in the next line it means an abacus or counting-board, for assisting arithmetical operations.

437. *His figures ten*; the ten Arabic numerals, i. e. from 1 to 9, and the cipher 0.

438. *Al ken*, all kin, i. e. mankind, all men. This substitution of *ken* for *kin* (A. S. *cyn*) seems to have been due to the exigencies of rime, as Chaucer uses *kin* elsewhere. However, Gower has the same form—'And of what *ken* that she was come;' Conf. Am. b. viii; ed. Pauli, iii. 332. So also in Will. of Palerne, 722—'Miself knowe ich nou3t mi *ken*;' and five times at least in the Ayenbite of Inwyt, as it is a Kentish form.

442. The strong accent on *me* is very forced.

[1] M. Méon prints *monteplier*. It is clearly *mouteplier*, to multiply.

5. ***A man in blak;*** John of Gaunt, in mourning for the loss is wife Blaunche. Imitated by Lydgate, in his Complaint he Black Knight, l. 130, and by Spenser, in his Daph-a:—

> 'I did espie
> Where towards me a sory wight did cost
> Clad all in black, that mourning did bewray.'

2. ***Wel-faring-e;*** four syllables.

5. John of Gaunt, born in June, 1340, was 29 years old in . I do not know why a poet is ***never to make a mistake;*** why critics should lay down such a singular law. But : are to lay the error on the scribes, Mr. Brock's sugges- is excellent. He remarks that ***nine and twenty*** was lly written .xxviiij.; and if the *v* were omitted, it would ar as .xxiiij., i.e. ***four and twenty***. The existing MSS. : 'foure and twenty' at length; but such is not the usual tice of earlier scribes. It may also be added that .xxiiij. at that time always read as ***four and twenty***, never as ***ty-four;*** so that no ambiguity could arise as to its meaning. Richard the Redeless, iii. 260.

ere is a precisely similar confusion in Cant. Ta. Group 5 (see my Prioresses Tale, p. 1, footnote 2); where ***etethe*** is denoted by 'xviijthe' in the Hengwrt MS., whilst Harl. MS. omits the *v*, and reads ***threttenthe***, and again the mere MS. inserts an *x*, and gives us ***eighte and twentithe***. presumption is, that Chaucer knew his patron's age, and we ought to read ***nine*** for ***four***; but even if he inadvertently e ***four***, there is no crime in it.

5. The knight's lay falls into two stanzas, one of five, and of six lines, as marked. In order to make them more alike, me inserted an additional line—And thus in sorowe lefte me :—after l. 479. This additional line is numbered 480 in the ons; so I omit l. 480 in the numbering. The line is ably spurious. It is not grammatical; grammar would re that ***has*** (not ***is***, as in l. 479) should be understood before p. ***left;*** or if we take ***left-e*** as a past tense, then the line not scan. But it is also unmetrical, as the arrangement of should be the same as in ll. 481-6, if the two stanzas are e made alike. Chaucer says the lay consisted of 'ten s or twelve' in l. 463, which is a sufficiently close descrip- of a lay of eleven lines. Had he said ***twelve*** without any ion of ***ten***, the case would have been different.

1. If we must needs complete the line, we must read

'Allas! o deth!' inserting *o;* or 'Allas! the deth,' inserting *the*. The latter is proposed by Ten Brink, *Sprache*, &c. § 346.

490. *Pure*, very; cf. 'pure fettres,' Kn. Tale, 421. And see l. 583, below.

491. Cf. 'Why does my blood thus muster to my heart?' Meas. for Meas. ii. 4. 20.

501. *Seet*, sat; a false form for *sat* (A. S. *sæt*); due to the plural form *seet-e* or *sēt-e* (A. S. *sǽt-on*). The very same error recurs in Kn. Tale, 1217; cf. same, 2035.

510. *Made*, i. e. they made; idiomatic.

521. *Ne I*, nor I; to be read *N'I*; cf. note to l. 343.

526. 'Yes; the amends is (are) easily made.'

532. *Me acqueynte* = *m'acqueynt-e*, acquaint myself.

544. *By our lord*, to be read as *by 'r lord*. Cf. *by 'r lakin*, Temp. iii. 3. 1. So again, in ll. 651, 690, 1042.

547. *Me thinketh* (=*me think'th*), it seems to me.

550. *Wis*, certainly: 'As certainly (as I hope that) God may help me.' So in Nonne Prestes Tale, 587; and cf. Kn. Tale, 1928. So also: 'As *wisly* helpe me gret god;' Squ. Ta. 469, &c. And see l. 683, below.

556. *Paraventure*, pronounced as *Paraunter*; Thynne so has it.

Compare this passage with the long dialogue between Troilus and Pandarus in the latter part of the first book of Troilus.

568. Alluding to Ovid's *Remedia Amoris*. Accent *remédies* on the second syllable.

569. The story of Orpheus is in Ovid's Metamorphoses, bk. x. The allusion is to the harp of Orpheus, at the sound of which the tortured had rest. Cf. Ho. of Fame, 1202.

> 'To tyre on Titius growing hart the gredy Grype forbeares:
> The shunning water Tantalus endeuereth not to drink;
> And Danaus daughters ceast to fill their tubs that haue no brink.
> Ixions wheel stood still: and downe sate Sisyphus vpon
> His rolling stone.'—GOLDING'S *Ovid*, fol. 120.

570. Cf. Ho. of Fame, 919. Dædalus represents the mechanician. No mechanical contrivances can help the mourner.

572. Cf.

> 'Par Hipocras, ne Galien,
> Tant fussent bon phisicien.'
> Roman de la Rose, 16161.

Hippocrates and Galen are meant; see note to C. T. Group C, 306, in my Man of Lawes Tale, p. 141.

Y-worthe, (who am) become ; pp. of *worthen*.
For all good fortune and I are foes,' lit. angry (with
ıer).
S and *C* were so constantly interchanged before *e* that
ſ could be written *Cesiphus* ; and *C* and *T* were so often
ı that *Cesiphus* easily became *Tesiphus*, the form in the
MS. Further, initial *T* was sometimes replaced by *Th* ;
would give the *Thesiphus* of MS. F.
ius, i.e. Sisyphus, is of course intended; it was in the
mind in connection with the story of Orpheus just
see note to l. 569. In the Roman de la Rose, we have
ıl allusions to *Yxion* (l. 19479), *Tentalus*, i.e. Tantalus
:), *Ticius*, i.e. Tityus (l. 19506), and *Sisifus* (l. 19499).
hilst I thus hold that Chaucer probably wrote *Sesiphus*,
ıo doubt that he really meant *Tityus*, as is shewn by the
on *lyth*, i.e. lies extended. See Troil. i. 786, where
lition has *Siciphus*, but the Campsall MS. has *Ticyus* ;
ı ed. 1561 we find *Tesiphus*.
With this stı ing of contrarieties compare the Eng. version
oman de la Rose, 4706–4753.
Abaved, confounded, disconcerted. See Glossary.
mitated from the Roman de la Rose, from l. 6644
:.

'Vez cum fortune le servi . . . .
N'est ce donc chose bien provable
Que sa roë n'est pas tenable?' . . . .

Meun goes on to say that Charles of Anjou killed Man-
ıg of Sicily, in the first battle with him [A.D. 1266] –

'En la premeraine bataille
L'assailli por li desconfire,
Eschec et *mat* li ala dire
Desus son destrier auferrant
Du trait d'un paonnet errant
Ou milieu de son eschiquier.'

speaks of Conradin, whose death was likewise caused
les in 1268, so that these two (Manfred and Conradin)
heir pieces at chess—

'Cil dui, comme folz garçonnés,
Roz et fierges et paonnés,
Et chevaliers as gieus perdirent,
Et hors de l'eschiquier saillirent.'

:her, of the inventor of chess (l. 6715) —

'Car ainsi le dist Athalus
Qui des eschez controva l'us,
Quant il traitoit d'arismetique.'

He talks of the queen being taken (at chess), l. 6735—

'Car la fierche avoit este prise
Au gieu de la premiere assise.'

He cannot recount all Fortune's tricks (l. 6879)—

'De fortune la semilleuse
Et de sa roë perilleuse
Tous les tors conter ne porroie.'

629. Cf. 'whited sepulchres;' Matt. xxiii. 27.

630. The MSS. and Thynne have *floures, flourys.* This gives no sense; we must therefore read *flour is.* For a similar rime see that of *nones, noon is,* in the Prologue, 523, 524. Strictly, grammar requires *ben* rather than *is*; but when two nominatives express much the same sense, the singular verb may be used, as in Lenvoy to Bukton, 6. The sense is—'her chief glory and her prime vigour is (i. e. consists in) lying.'

634. The parallel passage is one in the Remède de Fortune, by G. de Machault:—

'*D'un œil rit, de l'autre lerme*;
C'est l'orgueilleuse humilité,
C'est l'envieuse charité [l. 642]. . .
La peinture d'une vipère
Qu'est mortable;
En riens à li ne se compère.'

See Furnivall's Trial Forewords, p. 47; and compare the remarkable and elaborate description of Fortune in the Anti-claudian of Alanus de Insulis (Distinctio 8, cap. 1), in Wright's Anglo-Latin Satirists, vol. ii. pp. 399, 400.

636. Chaucer seems to have rewritten the whole passage at a later period:—

'O soden hap, o thou fortune unstable,
Like to the scorpioun so deceivable,
That flatrest with thy hed whan thon wolt sting;
Thy tail is deth, thurgh thyn enveniming.
O brotel Ioye, o swete poyson queinte,
O monstre, that so sotilly canst peinte,
Thy giftes under hue of stedfastnesse
That thou deceivest bothe more and lesse,' etc.
Cant. Tales, 9931 (*Merch. Tale*).

Compare also Man of Lawes Tale, 361, 404. 'The scorpiun is ones cunnes wurm thet haueth neb, ase me seith, sumdel iliche ase wummon, and is neddre bihinden; maketh feir semblaunt and fiketh mit te heaued, and stingeth mid te teile;' Ancren Riwle, p. 206. Vincent of Beauvais, in his Speculum Naturale, bk. xx. c. 160, quotes from the Liber de Naturis Rerum—'Scorpio blandum et quasi virgineum dicitur vultum habere, sed habet in cauda nodosa venenatum aculeum, quo pungit et inficit proximantem.'

642. A translated line; see note to l. 634.

651. Read—*Trow'st thou? by'r lord*; see note to l. 544.

653. *Draught* is a move at chess; see ll. 682, 685. Thus in Caxton's Game of the Chesse—'the alphyn [bishop] goeth in vj. *draughtes* al the tablier [board] rounde about.' So in The Tale of Beryn, 1779, 1812. It translates the F. *trait*; see note to l. 618 (second quotation).

654. '*Fers*, the piece at chess next to the king, which we and other European nations call the *queen*; though very improperly, as Hyde has observed. *Pherz*, or *Pherzan*, which is the Persian name for the same piece, signifies the King's *Chief Counsellor*, or *General*.—Hist. Shahilud.[*shahi-ludii*, chess-play], pp. 88, 89.'—Tyrwhitt's Glossary. Chaucer follows Rom. Rose, where the word appears as *fierge*, l. 6688, and *fierche*, l. 6735; see note to l. 618 above. (For another use of *fers*, see note to l. 723 below.) Godefroy gives the O. F. spellings *fierce*, *fierche*, *fierge*, *firge*, and quotes two lines which give the O. F. names of all the pieces at chess:—

> 'Roy, roc, chevalier, et alphin,
> Fierge, et peon.'—

Caxton calls them *kyng*, *quene*, *alphyn*, *knyght*, *rook*, *pawn*. Richardson's Pers. Dict, p. 1080, gives the Pers. name of the queen as *farzī* or *farzīn*, and explains *farzīn* by 'the queen at chess, a learned man;' compare Tyrwhitt's remark above. In fact, the orig. Skt. name for this piece was *mantrí*, i.e. the adviser or counsellor. He also gives the Pers. *farz*, learned; *farz* or *firz*, the queen at chess. I suppose it is a mere chance that the somewhat similar Arab. *faras* means 'a horse, and the knight at chess;' Richardson (as above). Oddly enough, the *latter* word has also some connection with Chaucer, as it is the Arabic name of the 'wedge' of an astrolabe; see Chaucer's Astrolabe, ed. Skeat, Part i. § 14 (footnote).

655. When a chess-player, by an oversight, loses his queen

for nothing, he may, in general, as well give up the game. Beryn was 'in hevy plyȝte,' when he only lost a rook for nothing; Tale of Beryn, 1812.

660. The word *the* before *mid* must of course be omitted. The lines are to be scanned thus :—

'Therwith | fortun | e seid | e chek | here
And mate | in mid | pointe of | the chek | kere.'

The rime is a feminine one. Lines 660 and 661 are copied from the Rom. Rose; see note to l. 618, above. To be checkmated by an 'errant' pawn in the very middle of the board is a most ignominious way of losing the game. Cf. *check-mate* in Troil. ii. 754.

663. *Athalus*; see note to l. 618, above. Jean de Meun follows John of Salisbury (bishop of Chartres, died 1180) in attributing the invention of chess to Attalus. 'Attalus Asiaticus, si Gentilium creditur historiis, hanc ludendi lasciuiam dicitur inuenisse ab exercitio numerorum, paululum deflexa materia;' Joan. Saresburiensis *Policraticus*, lib. i. c. 5. Warton (Hist. E. Poet. 1871, iii. 91) says the person meant is Attalus Philometor, king of Pergamus; who is mentioned by Pliny, Nat. Hist. xviii. 3, xxviii. 2. It is needless to explain here how chess was developed out of the old Indian game for four persons called *chatur-aṅga*, i. e. consisting of four members or parts (Benfey's Skt. Dict. p. 6). I must refer the reader to Forbes's History of Chess, or the article on *Chess* in the English Cyclopædia. See also the E. version of the Gesta Romanorum, ed. Herrtage, p. 70; A. Neckam, De Naturis Rerum, ed. Wright, p. 324; and Sir F. Madden's article in the *Archæologia*, xxiv. 203.

666. *Ieupardies*, hazards, critical positions, problems; see note on C. T. Group G, 743, in my Man of Lawes Tale, p. 187.

667. *Pithagores*, put for Pythagoras; for the rime. Pythagoras of Samos, born about B.C. 570, considered that all things were founded upon numerical relations; various discoveries in mathematics, music, and astronomy, were attributed to him.

682. 'I would have made the same move;' i. e. had I had the power, I would have taken her *fers* from her, just as she took mine.

684. *She*, i. e. Fortune; so in Thynne. The MSS. have *He*, i. e. God, which can hardly be meant.

685. The cæsural pause preserves *e* in *draughte* from elision. It rimes with *caughte* (l. 682). Similar examples of 'hiatus' are not common: Ten Brink (*Sprache*, § 270) instances C. T. Group C, 599, 772 (Pard. Tale).

694. *Ne in* is to be read as *nin* twice : see l. 345.

700. 'There lies in reckoning (i.e. is debited to me in the account), as regards sorrow, for no amount at all.' In his account with Sorrow, he is owed nothing, having received payment in full. There is no real difficulty here.

705. 'I have nothing;' for (1) Sorrow has paid in full, and so owes me nothing; (2) I have no gladness left; (3) I have lost my true wealth; (4) and I have no pleasure.

708. 'What is past is not yet to come.'

709. *Tantale*, Tantalus. He has already referred to *Sisyphus*; see note to l. 589. In the Roman de la Rose, we find *Yxion*, l. 19479; *Tentalus*, l. 19482; and *Sisifus*, l. 19499; as I have already remarked.

717. Again from the Rom. de la Rose, l. 5869--

> 'Et ne priseras une prune
> Toute la roë de fortune.
> A *Socrates* seras semblables,
> Qui tant fu fers et tant estables,
> Qu'il n'ert liés en prosperités,
> Ne tristes en aversités.'

Chaucer's *thre strees* is Jean de Meun's *prune*.

723. By *the ferses twelve* I understand all the pieces except the king, which could not be taken. The guess in Bell's Chaucer says 'all the pieces except the pawns;' but as a player only has *seven* pieces at most beside the pawns and king, I fail to see how *seven* can be called *twelve*. My own reckoning is thus: pawns, *eight*; queen, bishop, rook, knight, *four*; total, *twelve*. The fact that each player has *two* of three of these, viz. of the *bishop*, *rook*, and *knight*, arose from the conversion of *chaturaṅga*, in which each of four persons had a king, bishop, knight, rook [to keep to modern names] and four pawns, into chess, in which each of two persons had two kings (afterwards king and queen), two bishops, knights, and rooks, and eight pawns. The bishop, knight, and rook, were thus duplicated, and so count but once apiece. The case of the pawns was different, for each pawn had an individuality of its own, no two being made alike (except in inferior sets). Caxton's Game of the Chesse shews this clearly; he describes each of the eight pawns separately, and gives a different figure to each. According to him, the pawns were (beginning from the King's Rook's Pawn) the Labourer, Smyth, Clerke (or Notary), Marchaunt, Physicien, Tauerner, Garde, and Ribauld. They denoted 'all sorts and

conditions of men;' and this is why our common saying of 'tinker, tailor, soldier, sailor, gentleman, apothecary, ploughboy, thief' enumerates *eight* conditions [1].

As the word *fers* originally meant counsellor or monitor of the king, it could be applied to any of the pieces. There was a special reason for its application to each of the pawns; for a pawn, on arriving at its last square, could not be exchanged (as now) for any piece at pleasure, but only for a queen, i.e. the fers *par excellence*. For, as Caxton says again, 'he [the pawn] may not goo on neyther side till he hath been in the fardest ligne of theschequer, & that he hath taken the nature of the draughtes of the quene, & than he is a *fiers*, and than may he goo on al sides cornerwyse fro poynt to poynt onely as the quene;' &c.

726. These stock examples all come together in the Rom. de la Rose; viz. *Jason* and *Medee*, at l. 13433; *Philis* and *Demophon*, at l. 13415; '*Dido*, roine de Cartage,' at l. 13379. The story of Echo and Narcissus is told fully, in an earlier passage, at l. 1447; see ll. 1469-1545 of the English version; also that of 'Dalida' and 'Sanson' in a later passage, at l. 16879. See also the Legends of Dido, Medea, and Phillis in the Legend of Good Women; and the story of Sampson in the Monkes Tale, C. T. Group B, 3205, in my edition of the Prioresses Tale. Cf. also—

> 'Ne Narcissus, the fayre,' &c.; Kn. Tale, 1083.
> 'And deye he moste, he sayde, as did Ecco
> For Narcissus;' C. T. 11263 (Frank. Tale).

779. M. Sandras points out the resemblance to a passage in G. de Machault's Remède de Fortune:—

> 'Car le droit estat d'innocence
> Ressemblent (?) proprement la table
> *Blanche*, polie, *qui est able*
> *A recevoir*, sans nul contraire,
> Ce qu'on y veut peindre ou portraire.'

The rime of *table* and *able* settles the point. Mr. Brock points out a parallel passage in Boethius, which Chaucer thus translates:—'the soule hadde be naked of it-self, as a mirour or a clene parchemyn ... Ryȝt as we ben wont some time by a swift poyntel to ficchen lettres emprented in the smothenesse or in the

[1] The thief is the Ribauld; the ploughboy, the Labourer; the apothecary, the Physicien; the soldier, the Garde; the tailor, the Marchaunt; the tinker, the Smyth. Only two are changed.

:e of the table of wex, or in parchemyn that ne hath no
ıe note in it;' ed. Morris, p. 166 (bk. v. met. 4). But I
f Chaucer knew much of Boethius in 1369; and in the
passage he clearly refers to a prepared white surface,
a tablet of wax. 'Youth and white paper take any
ion;' Ray's Proverbs.

An allusion to the old proverb which is given in Hending
form—'Whose yong lerneth, olt [old] he ne leseth;'
g's Prov. l. 45. Kemble gives the medieval Latin—'Quod
suescit, leviter dimittere nescit;' Gartner, Dicteria, p. 24
Horace, Epist. i. 2. 69; also Rom. de la Rose, 13094.

John of Gaunt married Blaunche at the age of nineteen.

Imitated from Machault's Dit du Vergier and Fontaine
:use.

'Car il m'est vis que je veoie,
Au joli prael ou j'estoie,
La plus tres belle compaignie
Qu'oncques fust veue ne oïe:'
Dit du Vergier, ed. Tarbé, p. 14.

'Tant qu'il avint, qu'en une compagnie
Où il avait mainte dame jolie
Juene, gentil, joïeuse et envoisie
Vis, par Fortune,
(Qui de mentir à tous est trop commune),
Entre les autres l'une
Qui, tout aussi *com li solaus la lune*
Veint de clarté,
Avait-elle les autres sormonté
De pris, d'onneur, de grace, de biauté;' &c.
Fontaine Amoureuse (in Trial Forewords, p. 47).

ıre, no doubt, the lines to which Tyrwhitt refers in his
s on the present passage in a note to the last paragraph
'ersones Tale. Observe also how closely the fifth line of
:r passage answers to l. 812.

Is, which is; as usual. I propose this reading. That of
S. is harsh, viz. 'Than any other planéte in heven.'

'The seven stars' generally mean the planets; but, as
and moon and planets have just been mentioned, the
:e may be to the well-known seven stars in Ursa Major
nly called Charles's Wain. In later English, the *seven*
ɔmetimes mean the Pleiades; see *Pleiade* in Cotgrave's
Dictionary, and G. Douglas, ed. Small, iii. 147. 15. The
is, in fact, ambiguous; see note to P. Plowman, C.
).

831. Referring to Christ and His twelve apostles.

835–7. Resembles Le Roman de la Rose, 1689–91—

> 'Li Diex d'Amors, qui, l'arc tendu,
> Avoit toute jor atendu
> A moi porsivre et espier.'

849. *Carole*, dance round, accompanying the dance with a song. The word occurs in the Rom. de la Rose several times; thus at l. 747, we have :—

> 'Lors veissies *carole* aler,
> Et gens mignotement baler'—

where the E. version has (l. 759)—

> 'Tho mightist thou *karoles* sene,
> And folk*e* daunce and mery bene.'

So in the same, l. 810—

> 'I wolde have *karoled* right fayn,
> As man that was to *daunce* right blithe.'

Dante uses the pl. *carole* (Parad. xxiv. 16) to express swift circular movements ; and Cary quotes a comment upon it to the effect that '*carolæ* dicuntur tripudium quoddam quod fit saliendo, ut Napolitani faciunt et dicunt.' He also quotes the expression 'grans danses et grans *karolles*' from Froissart, ed. 1559, vol. i. cap. 219. That it meant singing as well as dancing appears from the Rom. de la Rose, l. 731, where we have :—

> 'Ceste gent dont je vous parole
> S'estoient pris a la *carole*,
> Et une dame lor *chantoit*;'

where the Eng. version has (l. 743) :—

> 'This folk, of which I telle you soo,
> Upon a *karole* wenten thoo.
> A lady *karolede* hem;' &c.

858. Chaucer gives Virginia golden hair; Doct. Tale, C. T. 11971. Compare the whole description of the maiden in the E. version of the Rom. of the Rose, ll. 539–561.

861. *Of good mochel*, of an excellent size; *mochel* = size, occurs in P. Plowman, B. xvi. 182. Scan the line—

> 'Simpl' of | good moch | el noght | to wyde.'

894. 'In reasonable cases, that involve responsibility.'

908. Somewhat similar are ll. 9–18 of the Doctoures Tale.

916. Scan by reading —They n' shóld' hav' foúnd-e, &c.

A wikked signe, a sign, or mark, of wickedness.

Imitated from Machault's *Remède de Fortune* (see Trial ords, p. 48):—

> '*Et sa gracieuse parole,*
> Qui n'estoit diverse ne folle,
> Etrange, *ne mal ordenée,*
> Hautaine, mès bien affrenée,
> Cueillie à point et de saison,
> *Fondée sur toute raison,*
> Tant plaisant et *douce à oïr,*
> Que chascun faisoit resjoir;' &c.

122 is taken from this word for word.

'Nor that scorned less, nor that could better heal,' &c.

Here *Whyte*, representing the lady's name, is plainly a ıtion of *Blaunche*. The insertion of *whyte* in l. 905, in :isting authorities, is surely a blunder, and I therefore ɔmitted it. It anticipates the climax of the description, s ruining the scansion of the line.

There is here some resemblance to some lines in G. ıult's *Remède de Fortune* (see Trial Forewords, p. 49):—

> —'ma Dame, qui est clamée
> De tous, sur toutes belle et bonne,
> *Chascun por droit ce nom li donne.*'

For *hippes*, Bell prints *lippes*; a comic reading.

The old reading means—'I knew in her no other defect;' , as *no* defect has been mentioned, is absurd. Read *no* · *lak*, i. e. no 'sort of defect in her (to cause) that all her should not be proportionate.'

A common illustration. See Rom. de la Rose, 7448; ıder and Dindimus, ll. 233-5. Duke Francesco Maria had, .e of his badges, a lighted candle by which others are l; with the motto *Non degener addam*, i. e. I will give ıt loss; see Mrs. Palliser's Historic Devices, p. 263.

The accents seem to fall on *She* and *have*, the *e* in *wold-e* elided.

Liddell and Scott explain Gk. φοίνιξ as 'the fabulous ian bird phœnix, first in Hesiod, Fragment 50. 4; then in .otus, ii. 73.' Vincent of Beauvais, Speculum Naturale, ·. c. 74, refers us to Isidore, Ambrosius (lib. 5), Solinus, (lib. 10), and Liber de Naturis Rerum; see Solinus, Poly- c. 33. 11; A. Neckam, De Naturis Rerum, c. 34. Philip ıaun describes it in his Bestiaire, l. 1089; see Popular

Treatises on Science, ed. Wright, p. 113. 'The Phœnix of Arabia passes all others. Howbeit, I cannot tell what to make of him; and first of all, whether it be a tale or no, that there is neuer but one of them in all the world, and the same not commonly seen;' Holland, tr. of Pliny, bk. 10. c. 2.

> 'Tous jors est-il ung seul *Fenis*;' &c.
> Rom. de la Rose, 16179.
>
> 'Una est, quæ reparet, seque ipsa reseminet, ales;
> Assyrii phœnica uocant.'—Ovid, *Met.* xv. 392.

987. Chaucer refers to Esther again; e.g. in his Merchant's Tale (C. T. 9245, 9618); Leg. of G. Women, prol. 250; and in the Tale of Melibee.

997. Cf. Vergil, Æn. i. 630: 'Haud ignara mali.'

1021. *In balaunce*, i. e. in a state of suspense. F. *en balance*; Rom. de la Rose, 13871, 16770.

1024. This sending of lovers on expeditions, by way of proving them, was in accordance with the manners of the time. Gower explains the whole matter, in his Conf. Amant. lib. 4 (ed. Pauli, ii. 56):—

> 'Forthy who secheth loves grace,
> Where that these worthy women are,
> He may nought than him-selve spare
> Upon his travail for to serve,
> Wherof that he may thank deserve, . . .
> So that by londe and ek by ship
> He mot travaile for worship
> And make many hastif rodes,
> Somtime in *Pruse*, somtime in Rodes,
> And somtime into *Tartarie*,
> So that these heralds on him crie
> "Vailant! vailant! lo, where he goth!"' &c.

Chaucer's Knight (in the Prologue) sought for renown in *Pruce*, *Alisaundre*, and *Turkye*.

There is a similar passage in Le Rom. de la Rose, 18499–18526. The first part of Machault's *Dit du Lion* (doubtless the Book of the Lion of which Chaucer's translation is now lost) is likewise taken up with the account of lovers who undertook feats, in order that the news of their deeds might reach their ladies. Among the places to which they used to go are mentioned *Alexandres*, Alemaigne, Osteriche, Behaigne, Honguerie, Danemarche, *Prusse*, Poulaine, Cracoe, *Tartarie*, &c. Some even went 'jusqu'à l'Arbre sec, Ou li oisel pendent au bec.' This

ludes to the famous *Arbre sec* or Dry Tree, to reach which is a feat indeed; see Yule's edition of Marco Polo, i. 119; aundeville, ed. Halliwell, p. 68; Mätzner, Sprachproben, ii. 5.

As a specimen of the modes of expression then prevalent, arton draws attention to a passage in Froissart, c. 81, where Walter Manny prefaces a gallant charge upon the enemy th the words—'May I never be embraced by my mistress d dear friend, if I enter castle or fortress before I have horsed one of these gallopers.'

1028. *Go hoodles*, travel without even the protection of a od; by way of bravado. Warton, Hist. Eng. Poet. § 18 (ed. azlitt, iii. 4), says of a society called the Fraternity of the nitents of Love—'Their object was to prove the excess of eir love, by shewing with an invincible fortitude and contency of conduct . . . that they could bear extremes of heat d cold . . It was a crime to wear fur on a day of the most ercing cold; or to appear *with a hood*, cloak, gloves muff.'

What is meant by *the drye se* (dry sea) is disputed; but it atters little, for the general idea is clear. Mr. Brae, in the pendix to his edition of Chaucer's Astrolabe (p. 101), has a g note on the present passage. Relying on the above otation from Warton, he supposes *hoodless* to have reference a practice of going unprotected in winter, and says that 'dry a' may refer to any *frozen* sea. But it may equally refer going unprotected in summer, in which case he offers us alternative suggestion, that 'any arid sandy desert might metaphorically called a dry sea.' The latter is almost sufficient explanation; but if we must be particular, Mr. Brae s yet more to tell us. He says that, at p. 1044 (Basle edition) Sebastian Munster's Cosmographie, there is a description of arge lake which was dry in summer. 'It is said that there is ake near the city of Labac, adjoining the plain of Zircknitz zirknitz], which in winter-time becomes of great extent. . . But summer the water drains away, the fish expire, the bed of the e is ploughed up, corn grows to maturity, and, after the rvest is over, the waters return, &c. The Augspourg merants have assured me of this, and it has been since confirmed me by Vergier, the bishop of Cappodistria' [Capo d' Istria]. e lake still exists, and is no fable. It is the variable lake of *irknitz*, which sometimes covers sixty-three square miles, d is sometimes dry. It is situate in the province of Krain, or

Carniola; *Labac* is the modern Laybach or Laibach, N.E. of Trieste. See the articles *Krain*, *Czirknitz* in the Engl. Cyclopædia, and the account of the lake in The Student, Sept. 1869.

That Chaucer really referred to this very lake becomes almost certain, if we are to accept Mr. Brae's explanation of the next line. See the next note.

1029. *Carrenare.* Mr. Brae suggests that the reference is to the 'gulf of the *Carnaro* or *Quarnaro* in the Adriatic,' to which Dante alludes in the Inferno, ix. 113, as being noted for its perils. Cary's translation runs thus:—

> 'As where Rhone stagnates on the plains of Arles,
> Or as at Pola, near *Quarnaro's* gulf,
> That closes Italy and laves her bounds,
> The place is all *thick spread with sepulchres.*'

It is called in Black's Atlas the Channel of Quarnerolo, and is the gulf which separates Istria from Croatia. The head of the gulf runs up towards the province of Carniola, and approaches within forty miles (at the outside) of the lake of Czirknitz (see note above). I suppose that *Quarnaro* may be connected with *Carn-iola* and the *Carn-ic* Alps, but popular etymology interpreted it to mean 'charnel-house,' from its evil reputation. This appears from the quotations cited by Mr. Brae; he says that the Abbé Fortis quotes a Paduan writer, Palladio Negro, as saying—'E regione Istriæ, sinu Palatico, quem nautæ *carnarium* vocitant;' and again, Sebastian Munster, in his Cosmographie, p. 1044 (Basle edition) quotes a description by Vergier, Bishop of Capo d' Istria—'par deça le gouffre enragé lequel on appelle vulgairement *Carnarie*, d'autantque le plus souvent on le voit agité de tempestes horribles; et là s'engloutissent beaucoup de navires et se perdent plusieurs hommes.' In other words, the true name *Quarnaro* or *Carnaro* was turned by the sailors into *Carnario*, which means in Italian 'the shambles;' see Florio's Dict., ed. 1598. This *Carnario* might become *Careynaire* or *Carenare* in Chaucer's English, by association with the M. E. *careyne* or *caroigne*, carrion. This word is used by Chaucer in the Kn. Tale, 1155 (Six-text, A. 2013), where the Ellesmere MS. has *careyne*, and the Cambridge and Petworth MSS. have *careyn*.

For myself, I am well satisfied with the above explanation. It is probable, and it suffices; and stories about this *dry sea* may easily have been spread by Venetian sailors. I may add that Maundeville mentions 'a gravely see' in the land of Prestre

that is alle gravele and sonde, with-outen any drope
e ; and it ebbethe and flowethe in grete wawes, as other
ɔn :' ed. Halliwell, p. 272. This curious passage was
out by Prof. Hales, in a letter in the Academy, Jan. 28,
. 65.

ertainly ought to reject the explanation given with great
ce in the Saturday Review, July, 1870, p. 143, col. 1, that
sion is to the chain of mountains called the *Carena* or
al, a continuation of the Atlas Mountains in Africa.
riter says—'Leonardo Dati (A. D. 1470), speaking of
mentions a chain of mountains in continuation of the
,oo miles long, "commonly called Charenal." In the fine
f Africa by Juan de la Coxa (1500), this chain is made to
as far as Egypt, and bears the name of Carena. La
vho was born in 1398, lays down the same chain, which
ɔnds, says Santarem (*Histoire de la Cosmographie*, iii.
the Καρήνη of Ptolemy. These allusions place it beyond
?] that the *drie see* of Chaucer was the Great Sahara, the
from whence [*sic*] homewards would be by the chain of
as or [*sic*] Carena.' On the writer's own shewing, the
was *not* the Atlas, but a chain stretching thence towards
not an obvious way of returning home! Whereas, if
y sea' were the lake of Czirknitz, the obvious way of
away from it would be to take ship in the neighbouring
Quarnaro. And how could Chaucer come to hear of this
chain of mountains?

'But why do I tell you my story?' I. e. let me go on
and tell you the result.

Again imitated from Machault's Remède de Fortune :—

'Car c'est mes cuers, c'est ma creance,
C'est *mes desirs*, c'est *m'esperaunce*,
C'est *ma santé* . . . .
C'est *toute ma bonne éürté*,
C'est ce qui me soustient en vie,' &c.

ɔ39 is closely translated. See Furnivall's Trial Fore-
p. 48.

I here substitute *lisse* for *goddesse*, as in the authorities.
ınder is obvious; *goddesse* clogs the line with an extra
, and gives a false rime such as Chaucer never makes.
es *blisse* with *kisse*, *lisse*, *misse*, and *wisse*. Thus in the
lein's Tale (Group F, l. 1237)—

'What for his labour and his hope of blisse,
His woful herte of penaunce had a lisse.'

Lisse is alleviation, solace, comfort; and l. 1040, as emended, fairly corresponds to Machault's 'C'est ce qui me soustient en vie,' i. e. it is she who sustains my life. The word *goddesse* was probably substituted for *lisse*, because the latter was obsolescent.

1041. I change *hoolly hers* into *hers hoolly*, and omit the following *and*. In the next line we have—By'r lord; as before (ll. 544, 651, 690).

1047. *Leve* (i. e. believe) is here much stronger than *trowe*, which merely expresses general assent.

1050. Read—'And to | behold | e th'alder | fayrest | e.' After *beholde* comes the cæsural pause, so that the final *e* in *beholde* does not count.

1057. The spelling *Alcipiades* occurs in the Roman de la Rose, 8981, where he is mentioned as a type of beauty—'qui de biauté avoit adès'—on the authority of 'Boece.' The ultimate reference is to Boethius, Cons. Phil. b. iii. pr. 8; ed. Morris, l. 2237—'the body of Alcibiades that was ful fayr.'

1058. Hercules is also mentioned in Le Rom. de la Rose, 9223, 9240. See also Ho. Fame, 1413.

1061. See note to l. 310.

1067. *He*, i. e. Achilles himself; see next note.

1069. *Antilogus*, a corruption of *Antilochus*; and again, *Antilochus* is a mistake for *Archilochus*, owing to the usual medieval confusion of proper names. For the story, see next note. Benoit and Guido both have *Antilogus*.

1070. *Dares Frigius*, i. e. Dares Phrygius, or Dares of Phrygia. Chaucer again refers to him near the end of Troilus, and in Ho. Fame, 1467 (on which see the note). The works of Dares and Dictys are probably spurious. The reference is really to the very singular, yet popular, medieval version of the story of the Trojan war which was written by Guido of Colonna, and is entitled 'Historia destructionis Troie, per iudicem Guidonem de Columpna Messaniensem.' Guido's work was derived from the Roman de Troie, written by Benoit de Sainte-Maure; of which romance there is a late edition by M. Joly. In Mr. Panton's introduction to his edition of the Gest Historiale of the Destruction of Troy (Early Eng. Text Society), p. ix., we read—'From the exhaustive reasonings and proofs of Mons. Joly as to the person and age and country of his author, it is sufficiently manifest that the *Roman de Troie* appeared between the years 1175 and 1185. The translation, or version, of the *Roman* by Guido de Colonna was finished, as he tells us at the end of his

Historia Troiana, in 1287. From one or other, or both, of these works, the various Histories, Chronicles, Romances, Gestes, and Plays of *The Destruction of Troy*, *The Prowess and Death of Hector*, *The Treason of the Greeks*, &c., were translated, adapted, or amplified, in almost every language of Europe.'

The fact is, that the western nations of Europe claimed connexion, through Æneas and his followers, with the Trojans, and repudiated Homer as favouring the Greeks. They therefore rewrote the story of the Trojan war after a manner of their own; and, in order to give it authority, pretended that it was derived from two authors named Dares Phrygius (or Dares of Phrygia) and Dictys Cretensis (or Dictys of Crete). Dares and Dictys were real names, as they were cited in the time of Ælian (A.D. 230); and it was said that Dares was a Trojan who was killed by Ulysses. See further in Mr. Panton's introduction, as above; Morley's English Writers, ii. 432; and Warton, Hist. Eng. Poetry, ed. Hazlitt, ii. 127 (sect. 3). But Warton does not seem to have known that Guido mainly followed Benoit de Sainte-Maure.

The story about the death of Achilles is taken, accordingly, not from Homer but from Guido de Colonna and his predecessor Benoit. It may be found in the alliterative Geste Hystoriale, above referred to (ed. Panton and Donaldson, p. 342). Hecuba invites Achilles and Archilochus to meet her in the temple of Apollo. When they arrive, they are attacked by Paris and a band of men and soon killed, though Achilles first slays seven of his foes with his own hand.

> 'There kyld was the *kyng*, and the *knight* bothe,
> And by treason *in the temple* tirnyt to dethe.'

Here 'the kyng' is Achilles, and 'the knyght' is Archilochus. It may be added that Achilles was lured to the temple by the expectation that he would there meet Polyxena, and be wedded to her; as Chaucer says in the next line. Polyxena was a daughter of Priam and Hecuba; she is alluded to in Shakespeare's Troilus, iii. 3. 208. According to Ovid, Metam. xiii. 448, she was sacrificed on the tomb of Achilles.

1075. *Trewely* is properly (though not always) trisyllabic. It was inserted after *nay*, because *nede* and *gabbe* were thought to be monosyllables. Even so, the 'amended' line is bad. It is all right if *trewly* be omitted; and I omit it accordingly.

1081. *Penelope* is accented on the first *e* and on *o*, as in French. Chaucer copies this form from the Roman de la Rose, l. 8694,

as appears from his coupling it with *Lucrece*, whilst at the same time he borrows a pair of rimes. The French has :—

'Si n'est-il mès nule *Lucrece*,
Ne *Penelope* nule *en Grece*.'

In the same passage, the story of Lucretia is told in full, on the authority of Livy, as here. The French has : 'ce dit Titus Livius ;' l. 8654. In the prologue to the Legend of Good Women, Chaucer alludes again to Penelope (l. 252), Lucrece of Rome (l. 257), and Polixene (l. 258) ; and he gives the Legend of Lucrece in full. He again alludes to Lucrece and Penelope in the lines preceding the Man of Lawes Prologue (Group B. 63, 75) ; and in the Frankelein's Tale (Cant. Tales, 11717, 11755).

1085. This seems to mean—'she (Blaunche) was as good (as they), and (there was) nothing like (her), though their stories are authentic (enough).' But the expression 'nothing lyke' is extremely awkward, and seems wrong. *Nothing* also means 'not at all ;' but this does not help us. In l. 1086, *stories* should perhaps be *storie* ; then *her storie* would be the story of Lucrece ; cf. l. 1087.

1087. 'Any way, she (Blaunche) was as true as she (Lucrece).'

1090. *Yong* is properly monosyllabic. We should therefore read—'I was right yong, the soth to sey.' In l. 1095 *yong-e* is the *definite* form.

1096. Accent *besette* (= besett') on the prefix.

1108. *Yit*, still. *Sit*, sitteth ; pres. tense.

1113. I.e. you are like one who confesses, but does not repent.

1118. *Achitofel*, Ahitophel ; see 2 Sam. xvii.

1119. According to the *Historia Troiana* of Guido (see note to l. 1070) it was Antenor (also written Anthenor) who took away the Palladium and sent it to Ulysses, thus betraying Troy. See the Geste Hystoriale, p. 379 ; or see the extract from Caxton in my Specimens of English from 1394 to 1579, p. 89. Or see Chaucer's Troilus, bk. iv ; not far from the beginning.

1121. *Genelon* ; also *Genylon*, as in The Monkes Tale, Group B, l. 3579 (see my Prioresses Tale, p. 45). He is mentioned again in the Nonne Preestes Tale (C. T. 15233) and in the Shipmannes Tale (C. T. 13124), where he is called 'Genelon of France.' Tyrwhitt's note on *Genelon* in his Glossary is as follows : 'One of Charlemaigne's officers, who, by his treachery, was the cause of the defeat at Roncevaux, the death of Roland, &c., for which he was torn to pieces by horses. This at least is the account of the author who calls himself

ıbishop Turpin, and of the Romancers who followed him; ı whose credit the name of *Genelon* or *Ganelon* was for ral centuries a synonymous expression for *the worst of 'ors.'* See the Chanson de Roland, ed. Gautier: Dante, Inf. i. 122, where he is called *Ganellone*: and Wheeler's Noted nes of Fiction. Cf. also the Roman de la Rose, l. 7902–4:—

> 'Qu'onques Karles n'ot por Rolant,
> Quant en Ronceval mort reçut
> Par *Guenelon* qui les deçut.'

123. *Rowland and Olivere*, the two most celebrated of rlemagne's Twelve Peers of France; see *Roland* in eeler's Noted Names of Fiction, and Ellis's Specimens Early Eng. Metrical Romances, especially the account of Romance of Sir Otuel.

26. I supply *right*. We find *right tho* in C. T. 6398,).

33. *Knew-e* (dissyllabic), might know; subjunctive mood.

37. Accent *thou*. This and the next line are repeated, ly, from ll. 743, 744. See also ll. 1305–6.

39. I here insert the word *sir*, as in all the other places e the poet addresses the stranger.

52–3. Cf. Rom. de la Rose, 2006–7:—

> 'Il est asses *sires du cors*
> *Qui a le cuer* en sa commande.'

59. For *this*, B. has *thus*. Neither *this* nor *thus* seems ted; I therefore pay no regard to them.

he squire Dorigen, in the Frankelein's Tale, [illegible] in the same way (C. T. 11259):—

> 'Of swich matere made he many layes,
> Songes, compleintes, roundels, virelayes.'

62. *Tubal*; an error for *Jubal*; see Gen. iv. 21. Your [illegible] r is Chaucer's own, and is common. [illegible] nicon, lib. iii. c. 11, ed. Lumby, iii. 272; Higden [illegible] wing from Isidorus, lib. ii. c. 24: 'Quorum *Jubal* [illegible] e Cayn ante diluvium legatur fuisse [illegible] en apud Græcos *Pythagoras* legitur [illegible] darum extensione musicam [illegible] ıl who 'was the father of all such as handle harp and organ;' and Tubal-cain who was 'an instructor of every artificer in brass and iron.' The notion of the discovery of music [illegible] ıer from the observation of the sounds made by [illegible]

of the latter is borrowed from the usual fable about Pythagoras. This fable is also given by Higden, who copies it from Macrobius. It will be found in the Commentary by Macrobius on the Somnium Scipionis, lib. ii. c. 1; and is to the effect that Pythagoras, observing some smiths at work, found that the tones struck upon their anvils varied according to the weights of the hammers used by them; and, by weighing these hammers, he discovered the relations to each other of the various notes in the gamut. The story is open to the objection that the facts are not so; the sound varies according to variations in the anvil or the thing struck, not according to the variation in the striking implement. However, Pythagoras is further said to have made experiments with stretched strings of varying length; which would have given him right results. See Mrs. Somerville's Connection of the Physical Sciences, sect. 16 and 17.

1169. *Aurora.* The note in Tyrwhitt's Glossary, s. v. *Aurora*, runs thus:—'The title of a Latin metrical version of several parts of the Bible by *Petrus de Riga*, Canon of Rheims, in the twelfth century. Leyser, in his *Hist. Poet. Med. Ævi*, pp. 692–736, has given large extracts from this work, and among others the passage which Chaucer seems to have had in his eye (p. 728):—

> 'Aure Jubal varios ferramenti notat ictus.
> Pondera librat in his. Consona quæque facit.
> Hoc inventa modo prius est ars musica, quamvis
> Pythagoram dicant hanc docuisse prius.'

Warton speaks of 'Petrus de Riga, canon of Rheims, whose *Aurora*, or the *History of the Bible allegorised*, in Latin verses . . was never printed entire.'—Hist. E. Poet. 1871, iii. 136.

1175. A song in six lines; compare the eleven-line song above, at l. 475. Lines 1175–6 rime with lines 1179–80.

1200. 'With (tones of) sorrow and by compulsion, yet as though I never ought to have done so.'

1206. *Dismalle.* See the article on *Dismal* in my Etym. Dict., and in the Supplement to it. Whatever be the etymology of this difficult word, it is tolerably certain that in this particular passage the phrase *in the dismalle* means 'on an unlucky day,' with reference to an etymology which connected *dismal* with the Latin *dies malus*. It has precisely the same sense in the Pystyll of Swete Susan, ed. Laing, l. 305. I still hold that we cannot derive *dismal* immediately from the Lat. *dies malus*, but it is now known that there really was an O. F. phrase *dis mal* (= Lat. *dies mali*, plural) in use in Anglo-French. The usual

O. F. form for 'day'—is *di* (= Lat. *diem*), still preserved in F. *Mar-di*, O. F. *di-mars* (Godefroy); the form *dis* is scarce (except in the plural), but we find 'fu clers li *dis*,' i. e. the day was clear; see *Di* in Godefroy, and *dis* in Bartsch, Chrestomathie Française.

We can now see the connection with the next line. The whole sentence means: 'I think it must have been in the evil days (i. e. on an unlucky day), such as were the days of the ten plagues of Egypt;' and the allusion is clearly to the so-called *dies Ægyptiaci*, or unlucky days; and *woundes* is merely a rather too literal translation of Lat. *plaga*, which we generally translate by *plague*. In Vincent of Beauvais, Speculum Naturale, lib. xv. c. 83, we find:—'In quolibet mense sunt duo dies, qui dicuntur *Ægyptiaci*, quorum unus est a principio mensis, alter a fine.' He goes on to shew how they are calculated, and says that, in January, the Egyptian days are the 1st, and the 7th from the end, i. e. the 25th; and he expressly refers the name *Ægyptiaci* to the plagues of Egypt, which (as some said) took place on Egyptian days; for it was asserted that there were minor plagues besides the ten. See also Brand's Pop. Antiquities, ed. Ellis, from which I extract the following. Barnabe Googe thus translates the remarks of Naogeorgus on this subject [of days]:—

> 'But some of them Egyptian are, and full of jeopardee,
> And some again, beside the rest, both good and luckie bee.'
> Brand (as above), ii. 45.

'The Christian faith is violated when, so like a pagan and apostate, any man doth observe those days which are called *Ægyptiaci*,' &c.—Melton's Astrologaster, p. 56; in Brand, ii. 47. 'If his Journey began unawares *on the dismal day*, he feares a mischiefe;' Bp. Hall, Characters of Virtues and Vices; in Brand, ii. 48. 'Alle that take hede to *dysmal dayes*, or use nyce observaunces in the newe moone,' &c.; Dialogue of Dives and Pauper (1493); in Brand, i. 9. Compare also the following:—

> 'Her *disemale daies*, and her fatal houres;'
> Lydgate, Storie of Thebes, pt. iii (ed. 1561, fol. 370).

In the Pistil of Swete Susan (Laing's Anc. Pop. Poetry of Scotland), l. 305, Daniel reproves one of the elders in these terms:—

> 'Thou hast i-be presedent, the people to steere,
> Thou dotest now on thin olde tos, *in the dismale*.'

In Langtoft's Chronicle, l. 477 (in Wright's Polit. Songs, p. 303),

John Baliol is attacked in some derisive verses, which conclude with:—'Rede him at ride *in the dismale*;' i. e. advise him to ride on an unlucky day. Many more illustrations might be given.

The consequence of 'proposing' on an unlucky day was a refusal; see l. 1243.

1208. A priest who missed words in chanting a service was called an *overskipper*, *overleper*, *forskipper*, or *overhipper*; see my note to P. Plowman, C. xiv. 123.

1219. Similarly, Troilus was reduced to saying—

'Mercy, mercy, O my swete herte!'—Troil. iii. 98.

1234. 'Unless I am dreaming,' i. e. unintentionally.

1246. *Cassandra.* The prophetic lamentation of Cassandra over the impending fate of Troy is given in the alliterative Geste Hystoriale (E. E. T. S.), p. 88; from Guido de Colonna; cf. Vergil, *Æn.* ii. 246.

1248. Chaucer treats *Ilion* as if it were different from *Troye*; cf. Nonne Prestes Tale, 535 (C. T. 15360). He merely follows Guido de Colonna and others, who made *Ilion* the name of the *citadel* of Troy; see further in note to Ho. of Fame, l. 158.

1305-6. Repeated from ll. 743, 744. Cf. ll. 1137-8.

1309. Imitated in Spenser's Daphnaida, 184. The Duchess Blaunche died Sept. 12, 1369. The third great pestilence lasted from July to September in that year.

1314. *King*, i. e. Edward III; see note to l. 368.

1318. The *long castle* here referred to does not mean Windsor Castle, where Edward III. frequently resided, but was a castle seen in a dream. There can be no doubt that (as the Bishop of Oxford has kindly suggested to me) there is here a very significant play upon words. *Long-castel* was an occasional pronunciation of *Lancaster* (see Barbour's Bruce, xvii. 852), being in fact a popular variant of *Lon-castel*, the castle on the Lon or Lune; cf. Lons-dale. In the phrase *with walles whyte*, there is reference to *Blanche*. And in l. 1319, *a riche hil* refers to the title Earl of Richmond (formerly spelt *Richemound*) borne by John of Gaunt. Richmond, at this date, always means Richmond in Yorkshire, as the name of Richmond was not conferred upon Sheen, in Surrey, till the time of Henry VII.

1322. *Belle*, i. e. bell of a clock, which rang out the hour. This bell, half heard in the dream, seems to be meant to be real. If so, it struck midnight; and Chaucer's chamber must have been within reach of its sound.

IV. THE COMPLAINT OF MARS.

For general remarks on this poem, see the Preface.

By consulting ll. 13 and 14, we see that the whole of this poem is supposed to be uttered by a bird on the 14th of February, before sunrise. Lines 1–28 form the proem; the rest give the story of Mars and Venus, followed by the Complaint of Mars at l. 155. The first 22 stanzas are in the ordinary 7-line stanza. The Complaint is very artificial, consisting of an Introductory Stanza, and five Terns, or sets of three stanzas, making sixteen stanzas of nine lines each, or 144 lines. Thus the whole poem has 298 lines.

Each tern is occupied with a distinct subject, which I indicate by headings, viz. Devotion to his Love; Description of a Lady in an anxiety of fear and woe; the Instability of Happiness; the story of the Brooch of Thebes; and An Appeal for Sympathy. A correct appreciation of these various 'movements' of the Complaint makes the poem much more intelligible.

1. *Foules.* The false reading *lovers* was caught from l. 5 below. But the poem opens with a call from a bird to all other birds, bidding them rejoice at the return of Saint Valentine's day. There is an obvious allusion in this line to the common proverb—'As fain as fowl of a fair morrow,' which is quoted in the Kn. Tale, 1579, in P. Plowman, B. x. 153, and is again alluded to in the Can. Yeom. Tale, Group G, l. 1342; see notes in my edition of the Man of Lawes Tale, p. 199. In l. 3, the bird addresses the *flowers*, and finally, in l. 5, the *lovers*.

2. Venus, the planet, supposed to appear as a morning-star, as it sometimes does.

Rowes, streaks or rays of light, lit. rows. In the Complaint of the Black Knight, l. 596, Lydgate uses the word of the streaks of light at eventide—'And while the twilight and the *rowes* rede Of Phebus light', &c. Also in Lydgate's Troy-Book, noted by Warton, Hist. E. Poetry, 1871, iii. 84:—'Whan that the *rowes* and the rayes rede Estward to us full early gonnen brede.' Hence the verb *rowen*, to dawn; P. Plowm. C. ii. 114, B. ii. 28; see my Notes to P. Plowman. Tyrwhitt's Glossary ignores the word.

3. For *day*, Bell's edition has *May*! The month is February.

4. *Uprist*, upriseth. But in Kn. Tale, 193, *uprist-e* (with final *e*) is the dat. case of a sb.

7. The final *e* in *sonn-e* occurs at the cæsural pause; *candle* pronounced nearly as *candl'*. The sun is here called the

candle of Ielosye, i. e. torch or light that discloses cause for jealousy, in allusion to the famous tale which is the foundation of the whole poem, viz. how Phœbus (the Sun) discovered the amour between Mars and Venus, and informed Vulcan of it, rousing him to jealousy; which Chaucer doubtless obtained from his favourite author Ovid (Metam. bk. iv). See the description of 'Phebus,' with his 'torche in honde' in ll. 27, 81–84 below. Gower also, who quotes Ovid expressly, has the whole story; Conf. Amant. ed. Pauli, ii. 149. The story first occurs in Homer, Odys. viii. And cf. Statius, Theb. iii. 263–316; Chaucer's Kn. Tale, 1525, &c.

8. *Blewe*; 'there seems no propriety in this epithet; it is probably a corruption;' Bell. But it is quite right; in M. E., the word is often applied to the colour of a wale or stripe caused by a blow, as in the phrase 'beat black and *blue*;' also to the gray colour of burnt out ashes, as in P. Plowman, B. iii. 97; also to the colour of lead; 'as blo as led,' Miracle-Plays, ed. Marriott, p. 148. 'Ashen-gray' or 'lead-coloured' is not a very bad epithet for tears:—

> 'And round about her tear-distained eye
> *Blue* circles streamed.' Shak. Lucrece, 1586.

9. *Taketh*, take ye. *With seynt Iohn*, with St. John for a surety; *borwe* being in the dat. case; see note to Squi. Tale, 596, in my edition of the Prioresses Tale, p. 222. It occurs also in the Kingis Quair, st. 23; Blind Harry's Wallace, p. 224; &c.

13. *Seynt Valentyne*; Feb. 14. See note to Sect. V. l. 309.

21. Cf. 'And everiche of us take his aventure;' Kn. Tale, 328.

25. See note to line 7 above; and cf. Troilus, iii. 1450–70:—'O cruel day,' &c.

29. In the Proem to Troilus, bk. iii, st. 1, Chaucer places *Venus* in the third heaven; that is, he begins to reckon from the earth outwards, the spheres being, successively, those of the Moon, Mercury, Venus, Sun, Mars, Jupiter, and Saturn; see the description of the planets in Gower's Confessio Amantis, bk. vii. So also, in Troilus, v. 1821, by the *seventh* sphere he means the outermost sphere of Saturn. But in other poems he adopts the more common ancient mode, of reckoning the spheres in the reverse order, taking Saturn *first*; in which case Mars comes third. In this he follows Macrobius, who, in his Commentary on the Somnium Scipionis, lib. i. c. 19, has:—'A

æra Saturni, quæ est *prima* de septem,' &c.; see further on borrowing from Macrobius in the note to l. 69. The same le of reckoning places Venus in the *fifth* sphere, as in Lenvoy icogan, l. 9. In the curious manual of astronomy called The pheards Kalendar (pr. in 1604) we find, in the account of s, the following: 'The planet of Mars is called the God of el and of war, and he is the *third* planet, for he raigneth vnder the gentle planet of Jupiter . . . And Mars goeth it the twelue signes *in two yeare.*' The account of Venus :—'Next after the Sun raigneth the gentle planet *Venus*, . . she is lady ouer all louers: . . and her two signes is *Taurus* Libra . . . This planet Venus runneth *in twelue months* the xii. signes.' Also:—'Next under Venus is the faire et *Mercury* . . and his principall signes be these: *Gemini* is irst . . and the other signe is *Virgo*,' &c. See Furnivall's l Forewords, p. 121.

ence the 'third heaven's lord' is *Mars*; and Chaucer tells us, by virtue of his motion in his orbit (as well as by desert) he won Venus. That is, Venus and Mars were seen in the sky near each other. We may explain *wonne* by 'approached.'

. *At alle*, in any and every case. There is a parallel age to this stanza in Troilus, bk. iii. st. 4 of the Proem.

. *Talle*, obedient, docile, obsequious. See the account of difficult word in my Etym. Dictionary, s. v. *tall.*

. *Scourging*, correction. Compare the phr. *under your e*; Parl. Foules, 640, and the note. I see no reason for ecting the reading.

. 'Unless it should be that his fault should sever their '

. *Loking*, aspect; a translation of the Latin astrological *aspectus.* They regard each other with a favourable ct.

. *Her nexte paleys*, the next palace (or mansion), which nged to Venus. In astrology, each planet was said to have *mansions*, except the sun and moon, which had but one ce. A *mansion*, or *house*, or *palace*, is that Zodiacal sign in h, for some imaginary reason, a planet was supposed to be liarly at home. (The whole system is fanciful and arbitrary.) mansions of Venus were said to be Taurus and Libra; e of Mars, Aries and Scorpio; and those of Mercury, ini and Virgo. See the whole scheme in my edition of ucer's Astrolabe, p. lxvi. The sign here meant is *Taurus* . 86); and the arrangement was that Mars should 'glide'

or pass out of the sign of Aries into that of Taurus, which came next, and belonged specially to Venus.

55. *A-take*, overtaken; because the apparent motion of Venus is swifter than that of Mars. This shews that Mars was, at first, further advanced than Venus along the Zodiac.

61. Actually repeated in the Nonne Prestes Tale, l. 340:—'For whan I see the beaute of your face.' Compare also l. 62 with the same, l. 342; and l. 63 with the same, l. 350.

69. That is, the apparent motion of Venus was twice as great as that of Mars. Chaucer here follows Macrobius, Comment. in Somnium Scipionis, lib. i. ch. 19, who says:—'Rursus tantum a Iove sphæra Martis recedit, ut eundem cursum *biennio* peragat. Venus autem tanto est regione Martis inferior, ut ei annus satis sit ad zodiacum peragrandum;' that is, Mars performs his orbit in *two* years, but Venus in *one*; accordingly, she moves as much in *one day* as Mars does *in two days*. Mars really performs his orbit in rather less than two years (about 687 days), and Venus in less than one (about 225 days), but Chaucer's statement is sufficiently near to facts, the apparent motion of the planets being variable.

71. This line resembles one in the Man of Lawes Tale, Group B, 1075:—'And swich a blisse is ther bitwix hem two;' and ll. 71, 72 also resemble the same, ll. 1114, 1115:—

> 'Who can the pitous Ioye tellen al
> Bitwix hem thre, sin they ben thus ymette?'

73. I here substitute a line, made up out of half-lines from Troilus.

81. Phebus here passes the palace-gates; in other words, the sun enters the sign of Taurus, and so comes into Venus' chamber, within her palace. Cf. note to l. 54.

In Chaucer's time, the sun entered Taurus on the twelfth of April; see Fig. 1 in my edition of Chaucer's Astrolabe. This is actually mentioned below, in l. 139.

84. *Knokkeden*, knocked at the door, i. e. demanded admission.

86. That is, both Mars and Venus are now in Taurus. The entry of Venus is noticed in l. 72.

89. The latter syllable of *Venus* comes at the cæsural pause. But the scansion would be mended by omitting *nigh*.

96. In the Shepheards Kalendar, Mars is said to be 'hot and dry;' and Venus to be 'moist and colde.' Thus Mars was supposed to cause heat, and Venus to bring rain. The power of Venus in causing rain is fully alluded to in Lenvoy to Scogan, st. 2.

100. *Girt*, short for *girdeth*; not *girte*, pt. t.

104. Nearly repeated in Kn. Tale, 1091:—'Ne may with Venus holde champartye.'

105. *Bad her fleen*, bade her flee; because her motion in her orbit was faster than his. Cf. l. 112.

107. 'In the palace (Taurus) in which thou wast disturbed.'

111. *Stremes*, beams, rays; for the eyes of Mars emitted streams of fire (l. 95). Venus is already half past the distance to which Mars's beams extend. Obscure and fanciful.

113. *Cylenius*, Cyllenius, i.e. Mercury, who was born on Mount Cyllene in Arcadia; Vergil, *Æn.* viii. 139. *Tour*, tower; another word for *mansion*. The tower of Cyllenius, or mansion of Mercury, is the sign Gemini; see note to l. 29. Venus passes out of Taurus into the next sign Gemini. 'The sign *Gemini* is also *domus Mercurii*, so that when Venus fled into "the tour" of Cyllenius, she simply slipped into the next door to her own house of *Taurus*, leaving poor Mars behind to halt after her as he best might;' A. E. Brae, in Notes and Queries, 1st Series, iii. 235.

114. *Voide*, solitary; Mars is left behind in Taurus. Besides (according to l. 116) there was no other planet in Gemini at that time.

117. *But litil myght.* A planet was supposed to exercise its greatest influence in the sign which was called its *exaltation*; and its least influence in that which was called its *depression*. The *exaltation* of Venus was in Pisces; her *depression*, in Virgo. She was now in Gemini, and therefore halfway from her exaltation to her depression. So her influence was slight, and waning.

119. *A cave.* In l. 122 we are told that it stood only two paces within the gate, viz. of Gemini. The gate or entrance into Gemini is the point where the sign begins. By *paces* we must understand *degrees*; for the F. word *pas* evidently represents the Lat. *gradus*. Venus had therefore advanced to a point which stood only two degrees within (or from the beginning of) the sign. In plain words, she was now in the second degree of Gemini, and there fell into *a cave*, in which she remained for *a natural day*, that is (taking her year to be of nearly the same length as the earth's year) for the term during which she remained within that second degree. Venus remained in the cave as long as she was in that second degree of the sign; from the moment of entering it to the moment of leaving it.

A *natural day* means a period of twenty-four hours, as distinguished from the *artificial day*, which was the old technical name for the time from sunrise to sunset. This Chaucer says

plainly, in his Treatise on the Astrolabe, pt. ii. § 7, l. 12—'the *day natural*, that is to seyn 24 houris.'

We thus see that the *cave* here mentioned is a name for the *second degree* of the sign Gemini.

This being so, I have no doubt at all, that *cave* is here merely a translation of the Latin technical astrological term *puteus*. In Vincent of Beauvais, Speculum Naturale, lib. xv. c. 42, I find:—'Et *in signis* sunt quidam *gradus*, qui dicuntur *putei*; cum fuerit planeta in aliquo istorum, dicitur esse *in puteo*, vt 6 gradus Arietis, et 11, etc.' There are certain degrees in the signs called *putei*; and when a planet is in one of these, it is said to be *in puteo*; such degrees, in Aries, are the 6th, 11th, &c. Here, unfortunately, Vincent's information ceases; he refers us, however, to Alcabitius.

Alcabitius (usually Alchabitius), who should rather be called Abd-el-Aziz, was an Arabian astrologer who lived towards the middle of the 10th century. His treatise on judicial astrology was translated into Latin by Johannes Hispalensis in the thirteenth century. This translation was printed at Venice, in quarto, in 1481, 1482, and 1502; see Didot, Nouv. Biograph. Universelle.

I found a copy of the edition of 1482 in the Cambridge University Library, entitled Libellus ysagogic*us* abdilazi .i. serui gloriosi dei. q*ui* d*icitu*r alchabiti*us* ad magisterium iudiciorum astrorum: interpretat*us* a ioa*n*ne hispale*n*si. At sign. a 7. back, I found the passage quoted above from Vincent, and a *full list* of the *putei*. The *putei* in the sign of Gemini are the degrees numbered 2, 12, 17, 26, 30. After this striking confirmation of my conjecture, I think no more need be said.

But I may add, that Chaucer expressly mentions 'Alkabucius' by name, and refers to him; Treat. on Astrolabe, i. 8. 9. The passage which he there quotes occurs in the same treatise, sign. a 1, back[1].

120. *Derk*, dark. I think it is sufficient to suppose that this word is used, in a purely astrological sense, to mean inauspicious; and the same is true of l. 122, where Venus remains under this sinister influence as long as she remained in the ill-omened second degree of Gemini. There is no need to suppose that the planet's light was really obscured.

[1] The words are: 'unumquodque istorum signorum diuiditur in 30 partes equales, que gradus uocantur. Et gradus diuiditur in 60 minuta; et minutum in 60 secunda; et secundum in 60 tertia. Similiterque sequuntur quarta, scilicet et quinta, ascendendo usque ad infinita.'

129. The Fairfax MS. and some editions have the false reading *sterre*. As Mars was supposed to complete his orbit (360 degrees) in *two years* (see note to l. 69), he would pass over one degree of it in about *two days*. Hence Mr. Brae's note upon this line, as printed in Furnivall's Trial Forewords, p. 121 :—'The mention of *dayes two* is so specific that it cannot but have a special meaning. Wherefore, either *sterre* is a metonym for *degree*; or which is more probable, Chaucer's word was originally *steppe* (*gradus*), and was miscopied *sterre* by early scribes.' Here Mr. Brae was exceedingly near the right solution; we now see that *sterre* was miswritten (not for *steppe*, but) for *steyre*, by the mere alteration of one letter. If the scribe was writing from dictation, the mistake was still more easily made, since *steyre* and *sterre* would sound very nearly alike, with the old pronunciation. As to *steyre*, it is the exact literal translation of Lat. *gradus*, which meant a degree or stair. Thus Minsheu's Dict. has:—'a *Staire*, Lat. *gradus*.' This difficulty, in fact, is entirely cleared up by accepting the reading of the majority of the MSS.

131. *He foloweth her*, i. e. the motions of Mars and Venus were in the same direction; neither of them had a 'retrograde' motion, but advanced along the signs in the direction of the sun's apparent motion.

133. *Brennyng*, burning in the fire of the sun's heat.

137. 'Alas; that my orbit has so wide a compass;' because the orbit of Mars is so very much larger than that of Venus. Still larger was the orbit of Saturn; Kn. Tale, 1596. *Spere* is sphere, orbit.

139. *Twelfte*, twelfth. The false reading *twelve* arose from misreading the symbol '.xij.,' which was used as an abbreviation both for *twelfte* and for *twelve*. See Furnivall, Trial Forewords, p. 88. As a fact, it was on the *12th day of April* that the sun entered Taurus; see note to l. 81.

144. *Cylenius*, Mercury; as in l. 113. *Chevauche*, equestrian journey, ride. Used ludicrously to mean a feat of horsemanship in l. 50 of the Manciple's Prologue. The closely related word *chivachie*, in Prologue to C. T. 85, means a military (equestrian) expedition. In the present case it simply means 'swift course,' with reference to the rapid movement of Mercury, which completes its orbit in about 88 days. Thus the line means—'Mercury, advancing in his swift course.'

145. *Fro Venus valance*. This is the most difficult expression in the poem, but I explain it by reading *fallance*, which of

course is only a *guess*. I must now give my reasons, as every preceding commentator has given up the passage as hopeless.

The readings of the MSS. all point back to a form *valance* (as in Ar.) or *valauns* (as in Tn.); whence the other readings, such as *Valaunses*, *valanus* (for *valauns*), *balance*, *balaunce*, are all deduced, by easy corruptions. But, as no assignable sense has been found for *valance*, I can only suppose that it is an error for *falance* or *fallance*. I know of no instance of its use in English, but Godefroy gives examples of *fallance* and *falence* in O. French, though the usual spelling is *faillance*. The change from *faillance* or *fallance* to *vallance* or *valance* would easily be made by scribes, from the alliterative influence of the initial letter of the preceding word *Venus*. Moreover, we have *v* for *f* in E. *vixen* (for *fixen*), and in Southern English generally. Even in a Chaucer MS., the curious spelling *vigour* or *vigur* for *figure* occurs over and over again; see my edition of Chaucer's Astrolabe, pp. viii, 62.

The sense of *fallance* or *faillance* is failure, defection. Cotgrave gives us: 'Faillance, f. a defection, failing, decaying.' The numerous examples in Godefroy shew that it was once a common word. It represents a Lat. fem. **fallentia*.

I hold it to be the exact literal translation into French of the Lat. technical (astrological) term *detrimentum*. In my edition of Chaucer's Astrolabe, p. lxvii., I have already explained that every planet had either one or two *mansions*, and one or two *detrimenta*. The *detrimentum* is the sign of the Zodiac opposite to the planet's mansion. The mansions of Venus were Taurus and Libra (see note to l. 54); and her *detrimenta* were Scorpio and Aries. The latter is here intended; so that, after all, this apparently mysterious term 'Venus valance' is nothing but another name for *the sign Aries*, which, *from other considerations*, must necessarily be here intended.

If the correction of *valance* to *fallance* be disallowed, I should still plead that *valance* might be short for *avalance* (mod. E. *avalanche*, literally *descent*), just as every reader of our old literature knows that *vale* is a common form instead of *avale*, to descend or lower, being the verb from which *avalance* is derived. This *valance* (=*avalance*) is a fair translation of the Lat. *occasus*, which was an alternative name for the sign called *detrimentum*; see my edition of the Astrolabe, as above. The result would then be just the same as before, and would bring us back to *the sign of Aries* again.

But we know that Aries is meant, from purely astronomical

considerations. For the planet Mercury is always so near the sun that it can never have a greater elongation, or angular distance, from it than 29°, which is just a little less than the length of a sign, which was 30°. But, the sun being (as said) in the 1st degree of Taurus on the 12th of April, it is quite certain that Mercury was either in Taurus or in Aries. Again, as there was no mention of Mercury being in Taurus when Mars and Venus were there and were undisturbed (see note to l. 114), we can only infer that Mercury was then *in Aries*.

Moreover, he continued his swift course, always approaching and tending to overtake the slower bodies that preceded him, viz. the Sun, Mars, and Venus. At last, he got so near that he was able to 'see' or get a glimpse of his mansion Gemini, which was not so very far ahead of him. This I take to mean that he was swiftly approaching the end of Aries.

We can now tell the exact position of all the bodies on the 14th of April, two days after the sun had burst into Taurus, where he had found Mars and Venus at no great distance apart. By that time, Venus was in the second degree of Gemini, Mars was left behind in Taurus, the sun was in the third degree of Taurus, and Mercury near the end of Aries, sufficiently near to Venus to salute and cheer her with a kindly and favourable aspect.

I will add that whilst the whole of the sign of Aries was called the *occasus* or *detrimentum* of Venus, it is somewhat curious that the last ten degrees of Aries (degrees 20 to 30) were called *the face of Venus*. Chaucer uses this astrological term *face* elsewhere with reference to the *first* ten degrees of Aries, which was 'the face of Mars' (see my note to Squieres Tale, l. 47). Hence another possible reading is *Fro Venus facë mighte*, &c.

In any case, I think we are quite sufficiently near to Chaucer's meaning; especially as he is, after all, only speaking in allegory, and there is no need to strain his words to suit rigid astronomical calculations.

I only give this as a guess, for what it is worth; I should not care to defend it.

150. *Remembreth me*, comes to my memory; the nom. case being the preceding part of the sentence. *Me*, by the way, refers to the extraordinary bird who is made responsible for the whole poem, with the sole exception of lines 13 and 14, and half of l. 15. The bird tells us he will say and sing the Complaint of Mars, and afterwards take his leave.

155. We now come to the part of the poem which exhibits

great metrical skill. In order to shew the riming more clearly, I have 'set back' the 3rd, 6th, and 7th lines of each stanza. Each stanza exhibits the order of rimes *a a b a a b b c c*; i.e. the first rime belongs to lines 1, 2, 4, 5; the second rime to lines 3, 6, 7; and the last rime to lines 8 and 9. The first stanza forms an Introduction or Proem. The rest form five Terns, or sets of three stanzas, as has been already said. Each Tern has its own subject, quite separate from the rest.

The first line can only be scanned by reading *The ordre* as *Th'ordr'* (monosyllable).

164. The first Tern expresses his Devotion to his love's service. I gave my love, he says, to her for ever; She is the very source of all beauty; and now I will never leave her, but will die in her service.

170. That is—who ever approaches her, but obtains from her no favour, loses all joy in love, and only feels its bitterness.

176. *Men*, people; *men hit selle* = it is sold. This parenthetical ejaculation is an echo to that in l. 168.

185. *Hette*, promised (incorrectly). The M.E. *haten*, to promise, is a complicated verb; see the excellent examples in Mätzner's Dictionary, and in Grein's A.S. Dict., s. v. *hátan*. It had two past tenses; the first *heet*, a strong form, meaning 'promised, commanded,' answering to A.S. *héht* and Goth. *haihait*; and the second *hette*, *hatte*, a weak form, meaning 'I was named,' answering to A.S. *hátte* (used both as a present and a past tense without change of form) and to the Goth. present passive *haitada*. Chaucer has here used the intransitive weak past tense with the sense of the transitive strong one; just as he uses *lernen* with the sense of 'teach.' The confusion was easy and common.

190. *But grace be*, unless favour be shewn me. *Se*, shall see; present as future.

191. Tern 2. Shall I complain to my lady? Not so; for she is in distress herself. Lovers may be as true as new metal, and yet suffer. To return: my lady is in distress, and I ought to mourn for her, even though I knew no other sorrow.

197. 'But if *she* were safe, it would not matter about *me*.'

205. 'They might readily leave their head as a pledge,' i.e. might devote themselves to death.

206. *Horowe*, foul, unclean, filthy, scandalous; pl. of *horow*, an adj. formed from the A.S. sb. *horu* (gen. *horwes*), filth; cf. A.S. *horweht*, filthy, from the same stem *horw-*. The M.E. adj. also takes the form *hori*, *hory*, from A.S. *horig*, an adj.

formed from the closely related A. S. [illegible]
As the M. E. adj. is not common, I give some examples [illegible]
Mätzner). 'Hit nis bote a [illegible]
Early Eng. Poems, ed. Furnivall, p. [illegible] 'The soule
thorugh fulthe of synne Sone is mad wel [illegible]
soul, by filth of sin, is soon made very foul [illegible]; Reliquiæ
Antiquæ, ii. 243. 'Eny unclene, whos touchynge is [illegible],'
any unclean person, whose touch is defiling; Wyclif, Levit.
xxii. 5. 'Still used in Devon, pronounced [illegible];' Halliwell.

218. Tern 3. Why did the Creator institute love? The bliss of lovers is so unstable, that in every case lovers have more woes than the moon has changes. Many a fish is mad after the bait; but when he is hooked, he finds his penance, even though the line should break.

219. *Love other companye*, love or companionship.

229. Read *put'th*; as a monosyllable.

245. Tern 4. The brooch of Thebes had this property, that every one who saw it desired to possess it; when he possessed it, he was haunted with constant dread; and when he lost it, he had a double sorrow in thinking that it was gone. This was due, however, not to the brooch itself, but to the cunning of the maker, who had contrived that all who possessed it should suffer. In the same way, my lady was as the brooch; yet it was not she who caused me wo, but it was He who endowed her with beauty.

The story referred to occurs in the account of the war between Eteocles and Polynices for the possession of Thebes, as related in the Thebaid of Statius.

In the second book of that poem, the story relates the marriage of Polynices and Tydeus to the two daughters of [illegible], king of Argos. The marriage ceremony was marred by [illegible] omens, which was attributed to the fact that [illegible] wedded to Polynices, wore at the wedding a [illegible] (here called a brooch) which had [illegible] Harmonia, a *daughter of Mars and Venus* [illegible] ornament had been made by [illegible] fate upon Harmonia [illegible] women who coveted [illegible] Statius, Thebais, ii. 2[illegible] 313.

246. It must be remembered [illegible] were attributed [illegible] the note [illegible]

259. *Enfortuned hit so*, endued it with such virtues. 'He that wrought it' was Vulcan; see note to l. 245.

262. *Covetour*, the one who coveted it. *Nyce*, foolish.

270. 'For my death I blame Him, and my own folly for being so ambitious.'

272. Tern 5. I appeal for sympathy, first to the knights who say that I, Mars, am their patron; secondly, to the ladies who should compassionate Venus their empress; lastly, to all lovers who should sympathise with Venus, who was always so ready to aid them.

273. *Of my divisioun*, born under my influence. The same word is used in the same way in Kn. Tale, 1166. Of course Mars was the special patron of martial knights.

280. 'That ye lament for my sorrow.'

293. *Compleyneth her*, lament for her.

298. 'Therefore display, on her behalf, some kindly feeling.'

The Complaint of Venus, which formerly used to be printed as a part of this poem, is really a distinct piece. See Sect. XVIII.

V. THE PARLEMENT OF FOULES.

TITLE. Gg. *has* Here begynyth the parlement of Foulys; Harl. *has* The Parlament of Foules; Tn. *has* The Parlement of Briddis; Trin. *has* Here foloweth the parlement of Byrdes reducyd to loue, &c. We also find, at the end of the poem, such notes as these: Gg. Explicit parliamentum Auium in die sancti Valentini tentum secundum Galfridum Chaucer; Ff. Explicit parliamentum Auium; Tn. Explicit tractatus de Congregacione volucrum die Sancti Valentini; and in MS. Arch. Seld. B. 24—Here endis the parliament of foulis Quod Galfride Chaucere.

1. Part of the first aphorism of Hippocrates is—'Ο βίος βραχύς, ἡ δὲ τέχνη μακρή. This is often quoted in the Latin form—Ars longa, uita brevis. Longfellow, in his Psalm of Life, well renders it by—'Art is long, but life is fleeting.'

2. Several MSS. transpose *hard* and *sharp*; it is of small consequence.

3. *Slit*, the contracted form of *slideth*, i. e. passes away; cf. 'it *slit* awey so faste,' Can. Yeom. Tale; C. T., Group G, l. 682. The false reading *flit* arose from mistaking a long *s* for *f*.

4. *By*, with respect to. In l. 7, *wher* = whether.

8. Evidently this disclaimer is a pretended one; the preceding

stanza and l. 15, [illegible] contradict it. So does l. [illegible]. In this stanza we have an early example of Chaucer's humour, of which there are several instances below, as e.g. in l. [illegible], 610, &c. Cf. Troilus, l. 15, where Chaucer again says he is no lover himself but only serves Love's servants.

15. Cf. Prol. to Legend of Good Women, [illegible].

22. *Men* is here a weakened form of *man*, and is used as a singular sb. with the same force as the F. *on* of the G. *man*. Hence the vb. *seith* is in the singular. This construction is extremely common in Middle English. In l. 23 and [illegible] *com* is monosyllabic.

31. *Tullius*, i.e. M. Tullius Cicero, who wrote a piece entitled *Somnium Scipionis*, which originally formed part of the sixth book of the *De Republica*. Warton (Hist. Eng. Poetry, ed. Hazlitt, iii. 75) remarks:—'Had this composition descended to posterity among Tully's six books *De Republica*, to the last of which it originally belonged, perhaps it would have been overlooked and neglected. But being preserved and illustrated with a prolix commentary by Macrobius, it quickly attracted the attention of readers who were fond of the marvellous, and with whom Macrobius was a more admired classic than Tully. It was printed [at Venice] subjoined to Tully's *Offices*, in [1470]. It was translated into Greek by Maximus Planudes, and is frequently [i.e. four times] quoted by Chaucer . . . Nor is it improbable that not only the form but the first idea, of Dante's *Inferno* was suggested by this apologue.' The other allusions to it in Chaucer are in the Nonnes Prestes Tale, l. 303; Book of the Duchesse, [illegible]; Ho. of Fame, 514. See also l. 111 below, where *Macrobius* is expressly mentioned. In the E. version of the Romance of the Rose, l. 7, he is called *Macrobes*.

Aurelius Theodosius Macrobius, about A.D. 400, not only preserved for us Cicero's Somnium Scipionis, but wrote a long commentary on it in two books, and a work called Saturnalia in seven books. The commentary is not very helpful, and discusses collateral questions rather than the dream itself.

32. Chaucer's MS. copy was, it appears, divided into seven chapters. A printed copy now before me is divided into nine chapters. As given in an edition of *Macrobius* printed in [illegible] it is undivided. The treatise speaks, as Chaucer says, of heaven, hell, and earth, and men's souls.

35. *The grete*, the substance. Accordingly, in the next seven stanzas, we have a fair summary of the general contents of the

Somnium Scipionis. I quote below such passages as approach most closely to Chaucer's text.

36. *Scipioun*, i.e. P. Cornelius Scipio Æmilianus Africanus Minor, the hero of the third Punic War. He went to Africa in B.C. 150 to meet Masinissa, King of Numidia, who had received many favours from Scipio Africanus Major in return for his fidelity to the Romans. Hence Masinissa received the younger Africanus joyfully, and so much was said about the elder Africanus that the younger one dreamt about him after the protracted conversation was over, and all had retired to rest. The younger Africanus was the grandson, by adoption, of the elder.

'Cum in Africam venissem, . . nihil mihi potius fuit, quam ut Masinissam convenirem . . Ad quem ut veni, complexus me senex collacrymavit. . . multisque verbis . . habitis, ille nobis consumptus est dies . . . me . . somnus complexus est . . mihi . . Africanus se ostendit;' &c.

43. 'Ostendebat autem Carthaginem de excelso, et pleno stellarum . . loco . . . tu eris unus, in quo nitatur civitatis salus, &c. . . Omnibus qui patriam conservârint, adjuverint, auxerint, certum esse in cælo definitum locum, ubi beati ævo sempiterno fruantur.'

50. 'Quæsivi tamen, viveretne ipse et Paullus pater et alii, quos nos exstinctos arbitraremur. Immo vero, inquit, ii vivunt . . . vestra vero, quæ dicitur vita, mors est . . . . . corpore laxati illum incolunt locum, quem vides. Erat autem is splendissimo candore inter flammas circus elucens, quem vos, ut a Graiis accepistis, *orbem lacteum* nuncupatis.'

56. *Galaxye*, milky way; see note to Ho. Fame, 936.

57. 'Stellarum autem globi terræ magnitudinem facile vincebant. Jam ipsa terra ita mihi parva visa est, &c. . . Novem tibi orbibus, vel potius globis, connexa sunt omnia . . . Hic, inquam, quis est, qui complet aures meas, tantus et tam dulcis sonus? . . . impulsu et motu ipsorum orbium conficitur.'

59. The 'nine spheres' are the spheres of the seven planets (Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn), that of the fixed stars, and the *primum mobile*; see Chaucer's Astrolabe, ed. Skeat, Plate V, fig. 10.

61. This is an allusion to the so-called 'harmony of the spheres.' Chaucer makes a mistake in attributing this harmony to *all* of the nine spheres. Cicero plainly excludes the *primum mobile*, and says that, of the remaining eight spheres, two sound alike, so that there are but *seven* tones made by their revolution.

'[illegible] *eadem vis est ductorum, septem* [illegible] sonos.' He proceeds to notice the [illegible] of the number *seven*. By the two that [illegible] the spheres of Saturn and the fixed stars must be [illegible] to ignore the sphere of fixed stars, and [illegible] those of the seven planets. Macrobius, in his [illegible], lib. i. c. [illegible], quite misses this point, and clumsily gives the same note to Venus and Mercury. Each planetary sphere, in its revolution, gives out a different note of the gamut, so that all the notes of the gamut are sounded; and the result is that the 'music of the spheres' cannot be heard at all, just as the dwellers by the cataract on the Nile fail to hear the sound of its fall. 'Hoc sonitu oppletæ aures hominum obstruuntur; nec est illius hebetior sonus in vobis, sicut ab Nilus ad illa, quæ Catadupa [καταδουπα] nominantur, præcipitat ex altissimis montibus, ea gens, quæ illum locum accolit, *propter magnitudinem sonitus*, sensu audiendi caret.' Macrobius tries to explain it all in his Commentary, lib. ii. c. 1–4. The fable arose from a supposed necessary connection between the number of the planets and the number of musical notes in the scale. It breaks down when we know that the number of the planets is *more* than seven. Moreover, modern astronomy has exploded the singular notion of revolving hollow concentric spheres, to the surface of which each planet was immoveably nailed. These 'spheres' have disappeared, and their music with them, except in poetry.

Shakespeare so extends the old fable as to give a voice to every star. See Merch. of Venice, v. 60:

> 'There's not the smallest orb which thou behold'st,
> But in his motion like an angel sings,' &c.

The notion of the music of the spheres was attributed to Pythagoras. It is denied by Vincent of Beauvais, Speculum Naturale, lib. xv. c. 32 – Falsa opinio de concentu cæli. Vincent puts the old idea clearly—'Feruntur septem planetæ, et hi septem orbes (vt dicitur) cum dulcissima harmonia mouentur, ac suauissimi concentus eorum circumitione efficiuntur. Qui sonus ad aures nostras ideo non peruenit, quia vltra aerem fit:' a sufficient reason. He attributes the notion to the Pythagoreans and the Jews, and notes the use of the phrase 'concentum cæli' in Job xxxviii. 37, where our version has 'the bottles of heaven,' which the Revised Version retains. Cf. also 'Cum me laudarent simul astra matutina;' Job xxxviii. 7.

Near the end of Chaucer's Troilus, we have the singular passage :—

'And ther he saw with ful avisement
The erratick sterres, herkening armonie
With sounes fulle of hevenes melodie;' &c.

This passage, by the way, is a translation from Boccaccio, *Teseide*, xi. 1.

See also Longfellow's poem on the Occultation of Orion, where the poet (heretically but sensibly) gives the *lowest* note to Saturn, and the *highest* to the Moon; whereas Macrobius says the contrary; lib. ii. c. 4.

A. Neckam (De Naturis Rerum, lib. i. c. 15) seems to say that the sound of an eighth sphere is required to make up the octave.

64. 'Sentio, inquit, te sedem etiam nunc hominum ac domum contemplari: quæ si tibi parva, ut est, ita videtur, hæc cælestia semper spectato; illa humana contemnito . . . Cum autem ad idem, unde semel profecta sunt, cuncta astra redierint, eandemque totius anni descriptionem longis intervallis retulerint, tum ille vere vertens *annus* appellari potest . . . Sermo autem omnis ille . . obruitur hominum interitu, et oblivione posteritatis exstinguitur.'

The great or mundane year, according to Macrobius, Comment. lib. 2. c. 11, contained 15000 common years. In the Roman de la Rose, l. 17018, Jeun de Meun makes it 36,000 years long; and in the Complaint of Scotland, ed. Murray, p. 33, it is said, on the authority of Socrates, to extend to 37,000 years. It is not worth discussion.

71. 'Ego vero, inquam, o Africane, siquidem bene meritis de patria quasi limes ad cæli aditum patet,' &c. 'Et ille, Tu vero enitere, et sic habeto, non esse te mortalem, sed corpus hoc . . . Hanc [naturam] tu exerce in optimis rebus; sunt autem optimæ curæ de salute patriæ: quibus agitatus et exercitatus animus velocius in hanc sedem et domum suam pervolabit.'

78. 'Nam eorum animi, qui se corporis voluptatibus dediderunt, . . . corporibus elapsi circum terram ipsam volutantur; nec hunc in locum, nisi multis exagitati sæculis, revertentur.' We have here the idea of purgatory; compare Vergil, Æn. vi.

80. *Whirle aboute*, copied from *volutantur* in Cicero; see last note. It is remarkable that Dante has copied the same passage, and has the word *voltando*; Inf. v. 31–8. Cf. 'blown with restless violence round about The pendent world;' Meas. for Meas. iii. 1. 125; and 'The sport of winds;' Milton, P. L. iii. 493.

85. **Imitated from Dante.** Inf. ii. 1–3. Cary's translation has—

'Now was the day departing, and the air,
Imbrowned with shadows, from their toils releas'd
All animals on earth.'

90. 'I had what I did not want,' i. e. care and heaviness. And I had not what I wanted,' i. e. my desires. I do not think here is any particular personal reference, of which anything can e made. At the same time, the same idea is repeated, but in learer language, in the 'Complaint to his Lady' (see Appendix, . 215, ll. 47–49); and again, in the Complaint to Pity, ll. 9–104. It is copied from Boethius (see Addit. Note).

99. Chaucer discusses dreams elsewhere: see Ho. of Fame, -52; Nonne Prestes Tale, 76–336; Troil. v. 358. Macrobius, 'omment. in Somn. Scipionis, lib. i. c. 3, distinguishes five kinds f dreams, giving the name *ἐνύπνιον* to the kind of which Chaucer ere speaks. 'Est enim *ἐνύπνιον* quoties oppressi animi orporisve sive fortunæ, qualis vigilantem fatigaverat, talem se gerit dormienti: animi, *si amator deliciis suis aut fruentem se videat* aut carentem: . . corporis, si . . esuriens cibum aut *potum sitiens* desiderare, quærere, vel etiam *invenisse videatur*: ortunæ, cum se quis æstimat vel potentia vel magistratu aut ugeri pro desiderio, aut exui pro timore.' But Chaucer also ad in mind a passage from Claudian (see the Additional ote). Cf. Vincent of Beauvais, lib. xxvi. c. 62 and c. 63. nd see the famous passage in Romeo and Juliet, i. 4. 53; specially ll. 70–88. The Roman de la Rose begins with remarks oncerning dreams; and again, at l. 18564, there is a second assage on the same subject, with a reference to Scipio, and a emark about dreaming of things that occupy the mind (l. 18601). imilarly we find:—'Præterea dicit Auicenna quod magis somiat homo de his circa quæ sollicitus et attentus est magis;' 'incent of Beauvais, Spec. Nat. lib. xxvi. c. 46. And again: 'The fearfull dream, that they flye daunger; the couetous, hat they imbrace riches; . . . . the wrathfull, that they are ighting, killing, robbing and brauling; the carelesse, that they ire piping, singing, whisteling, hawking, hunting, dauncing nd such like.'—Batman upon Bartholome, ed. 1582, fol. 84.

109. Compare Dante, Inf. i. 83; which Cary translates—

'May it avail me, that I long with zeal
Have sought thy volume, and with love immense
Have conn'd it o'er. My master thou, and guide!'

111. 'Of which Macrobius recked (thought) not a little.' In act, Macrobius concludes his commentary with the words—

'Vere igitur pronunciandum est nihil hoc opere perfectius, quo universa philosophiæ continetur integritas.'

113. *Cithérea*, Cytherea, i. e. Venus; see Kn. Tale, 1357, 8.

114. In the Roman de la Rose, 15980, Venus speaks of her bow (F. *arc*) and her firebrand or torch (*brandon*).

117. 'As surely as I saw thee in the north-north-west.' He here refers to the planet Venus. As this planet is never more than 47° from the sun, the sun must have been visible to the north of the west point at sunset; i. e. the poem must have been written in the summer-time. The same seems to be indicated by l. 21 (*the longe day*), and still more clearly by ll. 85-88; Chaucer would hardly have gone to bed at sunset in the winter-time. It is true that he dreams about saint Valentine's day, but that is quite another matter. Curiously enough, the landscape seen in his dream is quite a summer landscape; see ll. 172, 184-210.

120. *African*, Africanus; as above.

122. *Grene stone*, mossy or moss-covered stone; an expression copied by Lydgate, Complaint of the Black Knight, l. 42.

Prof. Hales, in the Gent. Magazine, April, 1882, has an interesting article on 'Chaucer at Woodstock.' He shews that there was a park there, surrounded by a stone wall; and that Edward III. often resided at Woodstock, where the Black Prince was born. It is possible that Chaucer was thinking of Woodstock when writing the present passage. See the account of Woodstock Palace in Abbeys, Castles, &c. by J. Timbs; vol. ii. But I suspect that, after l. 120, we are introduced to sights that existed only in dreamland; just as in the Roman de la Rose, where we find, near the beginning, an allusion to Scipio's dream, and the following lines (129–131):—

> 'Quant j'oi ung poi avant alé
> Si vi ung *vergier* grant et lé,
> Tot clos d'ung *haut mur* bataillié;' &c.

125. *On eyther halfe*, on either side; to right and left.

127. Imitated from Dante, Inf. iii. 1; Cary's translation has—

> 'Through me you pass into the city of woe: . . .
> Such characters, in colour dim, I mark'd
> Over a portal's lofty arch inscribed.'

See also l. 134. The gate is the entrance into Love, which is to some a blessing, and to some a curse; see ll. 158, 159. Thus *men gon* is, practically, equivalent to 'some men go;' and so in l. 134. The idea is utterly different from that of the *two* gates

in Vergil, Æn. vi. 893. The successful lover finds 'the well of Favour,' l. 129. The unsuccessful one encounters the deadly wounds caused by the spear (or dart) guided to his heart by Disdain and Power-to-harm (Daunger); for him, the opened garden bears no fruit, and the alluring stream leads him only to a fatal weir, wherein imprisoned fish are left lying dry.

Cf. 'As why this fish, and nat that comth to were;'

Troil. iii. 35.

140. 'Avoiding it is the only remedy.' This is only another form of a proverb which also occurs as 'Well fights he who well flies.' See Proverbs of Hending (in Spec. of English, l. 77; Owl and Nightingale, l. 176. Sir T. Wiat has—'The first eschue is remedy alone;' Spec. of Eng. Part III. p. 235. It is probable that Chaucer took it from the Roman de la Rose, l. 16818, where it appears in the form—'Sol foir en est medicine.' (O. F. *foir* = Lat. *fugere*).

141. All the MSS. have *blak* or *blake*; ed. 1561 has *Asure*. The alluring message (127-133) was written in gold: the forbidding one (134-140) in black.

142. *A stounde*, for a while (rightly); the reading *astonied* is to be rejected. The attitude is one of deliberation.

143. *That oon*, the one, the latter. But, in l. 145, *that oon* means the former.

148. An adamant was, originally, a diamond; then the name was transferred to the loadstone; lastly, the diamond was credited with the properties of the loadstone. Hence we find, at the end of ch. 14 of Mandeville's Travels, this remarkable experiment:—'Men taken the Ademand, that is the Schipmannes Ston, that drawethe the Nedle to him, and men leyn the Dyamand upon the Ademand, and leyn the Nedle before the Ademand; and yif the Dyamand be good and vertuous, the Ademand drawethe not the Nedle to him, whils the Dyamand is there present.' Cf. A. Neckam, De Naturis Rerum, lib. ii. c. 98, where the story is told of an iron statue of Mahomet, which, being surrounded by adamants (*lapides adamantini*), hangs suspended in the air. The modern simile is that of a donkey between two bundles of hay.

156. *Errour*, doubt; see l. 146 above.

158. 'This writing is not at all meant to apply to thee.'

159. *Servant* was, so to speak, the old technical term for a lover; cf. *serveth*, Kn. Tale, 2220, 2228; and *servant* in Two Gent. of Verona, ii. 1. 106, 114, 140, &c.

163. I.e. 'at any rate you can come and look on.'

169. Imitated from Dante, Inf. iii. 19. Cary has—

'And when his hand he had stretch'd forth
To mine, with pleasant looks, whence I was cheer'd,
Into that secret place he led me on.'

176. Imitated by Spenser, F. Q. i. 1. 8, 9. Chaucer's list of trees was suggested by a passage in the Teseide, xi. 22-24; but he extended his list by help of one in the Roman de la Rose, 1338-1368; especially ll. 1361-8, as follows—

'Et d'*oliviers* et de *cipres*,
Dont il n'a gaires ici pres;
Ormes y ot branchus et gros,
Et avec ce charmes et fos,
Codres droites, *trembles* et *chesnes*,
Erables haus, *sapins* et *fresnes*.'

Here *ormes* are elms; *charmes*, horn-beams; *fos*, beeches; *codres*, hasels; *trembles*, aspens; *chesnes*, oaks; *erables*, maples; *sapins*, firs; *fresnes*, ashes. Hence this list contains seven kinds of trees out of Chaucer's thirteen. See also the list of 21 trees in Kn. Tale, 2063-5. Spenser has—

'The builder oake, sole king of forrests all.'

This tree-list is, in fact, a great curiosity. It was started by Statius, Thebaid, vi. 98; who was followed by Boccaccio, *Tes.* xi. 22-24; Rom. de la Rose, 1361; Chaucer (twice); Tasso, *Ger. Lib.* iii. 75; and Spenser. Cf. Vergil, Æn. vi. 179.

I here quote several notes from Bell's Chaucer, marked 'Bell.'—

'The reader will observe the life and spirit which the personification of the several trees gives to this catalogue. It is common in French, even in prose; as, for instance, the weeping willow is *le saule pleureur*, the weeper willow. The oak is called *builder*, because no other wood was used in building in this country in the middle ages, as may be seen in our old churches and farm-houses, in which the stairs are often made of solid blocks of the finest oak.'—Bell.

177. 'The elm is called *piler*, perhaps because it is planted as a pillar or support to the vine [cf. Spenser's 'vine-prop elme']; and *cofre unto careyne*, because coffins for carrion or corpses were [and are] usually made of elm.'—Bell. In fact, Boccaccio has—'E *l'olmo*, che di viti s'innamora;' *Tes.* xi. 24.

178. *Piper*, suitable for pipes or horns. 'The box, being a hard, fine-grained wood, was used for making pipes or horns, as in the Nonne Prestes Tale, l. 577—"Of bras they broughten

:s [trumpets] and of box."'—Bell. Boxwood is still used utes and flageolets.

)lm to whippes lasshe; 'the holm used for making handles whip-lashes.'—Bell. Spenser calls it 'The carver holm,' he holm suitable for carving.

9. *The sayling firr;* this 'alludes to the ship's masts and ; being made of fir.'—Bell. Spenser substitutes for it 'The ıg pine.' He also has 'the cypress funerall.'

o. *The sheter ew.* 'The material of our [ancient] national ıon, the bow, was yew. It is said that the old yews which found in country churchyards were planted in order to ly the yeomanry with bows.'—Bell. Spenser has—'The , obedient to the benders will.'

The asp is the aspen, or black poplar, of which shafts or ws were made.'—Bell. Spenser has—'The aspine good for es;' and 'The birch for shaftes.'

1. The olive is the emblem of peace; and the palm, of ıry. Boccaccio has—'e d' ogni vincitore Premio la palma;' xi. 24.

2. 'The laurel (used) for divination,' or 'to divine with.' as 'sacred to Apollo; and its branches were the decorations ɔoets, and of the flamens. The leaves, when eaten, were to impart the power of prophesying; Tibull. 2. 5. 63; :nal, 7. 19.'—Lewis and Short's Lat. Dict, s. v. *laurus.*

3. In a note to Cant. Tales, l. 1920, Tyrwhitt says--aucer has [here] taken very little from Boccace, as he had ady inserted a very close imitation of this part of the eide in his Assemblee of Foules, from verse 183 to verse In fact, eleven stanzas (183-259) correspond to Boc-io's Teseide, Canto vii. st. 51-60; the next three stanzas -280) to the same, st. 63-66; and the next two (281-294) to same, st. 61, 62. See the whole extract from Boccaccio, as slated in the Preface.

n the other hand, this passage in Chaucer is imitated in the gis Quair, st. 31-33, 152, 153; and ll. 680-9 are imitated in same, st. 34.

he phrase 'blosmy bowes' occurs again in Troilus, ii. 821.

5. 'There where is always sufficient sweetness.'

14. According to Boccaccio, the name of Cupid's daughter Voluttade (Pleasure). In the Roman de la Rose, ll. 913, 927 g. version, 923, 939), Cupid has two bows and ten arrows.

18. This company answer to Boccaccio's Grace, Adornment, ıbility, Courtesy, Arts (plural), Vain Delight, and Gentleness.

Instead of Craft, Boccaccio speaks of 'the Arts that have power to make others perforce do folly, in their aspect much disfigured.' Hypocritical Cajolery seems to be intended. Cf. 'Charmes and Force;' Kn. Tale, 1069.

225. Ed. 1561 has *with a nice atire*, but wrongly; for compare Boccaccio. Cf. Kn. Tale, 1067–9.

226. Cf. 'Jest and youthful Jollity;' L'Allegro, 26.

228. *Messagerye* and *Mede* represent the sending of messages and giving of bribes. For this sense of *Mede*, see P. Plowman, C. iv. (or B. iii.). The *other three* are Audacity (too forward Boldness), Glozings (Flatteries), and Pimps; all of bad reputation, and therefore not named. Boccaccio's words are—'il folle Ardire Con Lusinghe e Ruffiani.'

231. *Bras*, brass. Boccaccio has *rame*, i. e. copper, the metal which symbolised Venus; see Can. Yeom. Tale, 829. In fact, this temple is the very temple of Venus which Chaucer again describes in the Knightes Tale, ll. 1060–1108; which see.

234. *Faire*, beautiful by nature; *gay*, adorned by art.

236. *Office*, duty; viz. to dance round.

237. These are the *dowves flikering* in Kn. Tale, 1104.

243. *Sonde*, sand. 'Her [Patience's] chief virtue is quiet endurance in the most insecure and unhopeful circumstances;' Bell.

245. Answering to Boccaccio's 'Promesse ad arte,' i.e. 'artful Promises.'

246. Cf. Kn. Tale, 1062–1066; 1070.

255. 'The allusion is to the adventure of Priapus, related by Ovid in the Fasti, lib. i. 415;' Bell. The ass, by braying, put Priapus to confusion.

261. But in Kn. Tale, 1082, the porter of Venus is Idleness, as in the Rom. de la Rose, 636 (E. version, 643).

272. *Valence*, explained by Urry as Valentia in Spain. But perhaps it may refer to Valence, near Lyons, in France; as Lyons is especially famous for the manufacture of silks, and there is a considerable trade in silks at Valence also. Probably 'thin silk' is here meant. Boccaccio merely speaks of 'texture so thin,' or, in the original 'Testa, tanto *sottil*,' which accounts for Chaucer's 'subtil.' Coles's Dict. (1684) gives: '*Valence, -tia*, a town in Spain, France, and Milan.' In the Unton Inventories, for the years 1596 and 1620, ed. J. G. Nichols, I find: 'one covering for a fielde bedde of green and *valens*,' p. 4; 'one standinge bedsteed with black velvett testern, black *vallance* fringed and laced,' p. 21; 'one standinge bed with yellow damaske testern

and *vallence*,' p. 21 ; '*vallance* frindged and laced,' p. 22 ; 'one bedsteed and testern, and *valance* of black velvett,' p. 22 ; 'one bedsteed . . with *vallance* imbroydered with ash couler,' p. 23 ; 'one bedsteed, with . . *vallance* of silke,' p. 29. It is the mod. E. *valance*, and became a general term for part of the hangings of a bed ; Shakespeare has 'Valance of Venice gold,' spelt *Vallens* in old editions, Tam. Shrew, ii. 1. 356. Spenser imitates this passage, F. Q. ii. 12. 77.

275. Compare the well-known proverb—'sine Cerere et Libero friget Venus ;' Terence, Eun. 2. 3. 4.

277. Read *Cipryde*, not *Cupide*; for in l. 279 we have *her* twice, once in the sense of 'their,' but secondly in the sense of 'her.' Boccaccio also here speaks of Venus, and refers to the apple which she won from Paris. *Cipride* is regularly formed from the accus. of *Cypris* (gen. *Cypridis*), an epithet of Venus due to her worship in Cyprus. Chaucer found the genitive *Cypridis* in Alanus de Planctu Naturæ (ed. Wright, p. 438); see note to l. 298. Cf. 'He curseth Bacus, Ceres, and *Cipride* ;' Troilus, v. 208.

281. The best way of scansion is perhaps to read *despyt-e* with final *e*, preserved by cæsura, and to pronounce *Diane* as *Dián'*. So in Kn. Tale, 1193, which runs parallel with it.

282. 'Trophies of the conquest of Venus ;' Bell.

283. *Maydens;* of these Callisto was one (so says Boccaccio) ; and this is Chaucer's *Calixte* (l. 286), and his *Calystope* in the Kn. Tale (l. 1197). She was the daughter of the Arcadian king Lycaon, and mother of Arcas by Jupiter ; changed by Juno, on account of jealousy, into a she-bear, and then raised to the heavens by Jupiter in the form of the constellation Helice or Ursa Major ; see Ovid, Fasti, ii. 156 ; Metamorph. ii. 401 ; &c. (Lewis and Short).

286. *Athalaunte*, Atalanta. There were two of this name ; the one here meant (see Boccaccio) was the one who was conquered in a footrace by the lover who married her ; see Ovid, Metam. x. 565. The other, who was beloved by Meleager, and hunted the Calydonian boar, is the one mentioned in the Kn. Tale, 1212 ; see Ovid, Metam. viii. 318. It is clear that Chaucer thought they were one and the same.

287. *I wante*, I lack ; i. e. I do not know. Boccaccio here mentions the mother of Parthenopæus, whose name Chaucer did not know. She was *the other* Atalanta, the wife of Meleager ; and Boccaccio did not name her, because he says 'that other proud one,' meaning the other proud one of the same name. See the story in Dryden ; tr. of Ovid's Metamorphoses, bk. viii.

288. Boccaccio only mentions 'the spouse of Ninus,' i.e. Semiramis, the great queen of Assyria, Thisbe and Pyramus, 'Hercules in the lap of Iole,' and Byblis. The rest Chaucer has added. Compare his lists in Prol. to Leg. of Good Women, 250, and in C. T., Group B, 63; see the note in my edition of the Prioresses Tale, p. 135. See the Legend for the stories of Dido, Thisbe and Pyramus, and Cleopatra. Paris, Achilles, Troilus, and Helen are all mentioned in his Troilus.

Candace is mentioned again in the Legend of Good Women, Prol. l. 265, and in the Ballade on Newefangelnesse, l. 16. There was a Candace, queen of Meroë, mentioned by Pliny, vi. 29; and there is the Candace in the Acts of the Apostles, viii. 27. But the Candace here intended is the queen mentioned in the medieval romance of Alexander, who is said to have captured that famous conqueror by a plot; see the Wars of Alexander, ed. Skeat, 5090. Sometimes confused with the Canace of Ovid's Heroïdes, epist. xi., wholly translated by Dryden. In fact, we have sufficient proof of this confusion; for one MS. actually reads *Candace* in the Legend of Good Women, where five other MSS. have *Canace* or *Canacee*. *Biblis* is Byblis, who fell in love with Caunus, and, being repulsed, was changed into a fountain; Ovid, Metam. ix. 452.

Tristram and *Isoude* are the Tristran (or Tristan) and Ysolde (or Ysolt) of French medieval romance; cf. Ho. Fame, 1796. Gower, in his Conf. Amantis, bk. 8 (ed. Pauli, iii. 359) includes Tristram and Bele Isolde in his long list of lovers, and gives an outline of the story in the same, bk. 6 (iii. 17). Ysolde was the wife of King Mark of Cornwall, and the mistress of her nephew Sir Tristram, of whom she became passionately enamoured from having drunk a philter by mistake; see Wheeler, Noted Names of Fiction, s. v. *Isolde*. The Romance of Sir Tristram was edited by Sir W. Scott, and has been re-edited by Kölbing, and by G. P. McNeill (for the Scottish Text Society). The name *Ysoude* is constantly misprinted *Ysonde*, even by the editors. Chaucer mentions her again; see Leg. G. Women, 254; Ho. of Fame, 1796.

292. *Silla*, Scylla; daughter of Nisus, of Megara, who, for love of Minos, cut off her father's hair, upon which his life depended, and was transformed in consequence into the bird Ciris; see Ovid, Metam. viii. 8. Another Scylla was changed by Circe into a sea-monster; Ovid, Metam. xiv. 52. Their stories shew that the former is meant.

Moder of Romulus, Ilia (also called Rhæa Silvia), daughter of

[redacted]

[illegible] dedicated to Vesta, and buried alive for breaking her [illegible]; see [illegible] Verg. Æn. [illegible].
The quotation from Boccaccio ends here.
296. [illegible] see l. [illegible].
298. This queen is the goddess Nature (l. 303). We now [co]me to a part of the poem where Chaucer makes considerable [us]e of the work which he mentions in l. 316, viz. the Planctus [N]aturæ (Complaint of Nature) by Alanus de Insulis, or Alein [de L]ille, a poet and divine of the 12th century. This work [is] printed in vol. ii of T. Wright's edition of the Anglo-Latin [Sa]tirical Poets (Record Series), which also contains the poem [ca]lled Anticlaudianus by the same author. The description of [th]e goddess is given at great length (pp. 431–450), and at last [sh]e declares her name to be *Natura* (p. 450). This long [de]scription of Nature and of her vesture is a very singular one; [in]deed, all the fowls of the air are supposed to be depicted upon [he]r wonderful garments (p. 437). Chaucer substitutes a brief [de]scription of his own, and represents the birds as real live ones, [ga]thering around her; which is much more sensible. As [Pr]of. Morley says (Eng. Writers, ii. 200) 'Alain describes [N]ature's changing robe as being in one of its forms so ethereal [th]at it is like air, and the pictures on it seem to the eye a [co]uncil of Animals (*Animalium Concilium*). Upon which, [be]ginning, as Chaucer does, with the Eagle and the Falcon, [Al]ain proceeds with a long list of the birds painted on her [tra]nsparent robe that surround Nature as in a council, and [att]aches to each bird the most remarkable point in its character.' [Pr]ofessor Hales, in the *Academy*, Nov. 19, 1881, quoted the [pa]ssages from Alanus which are here more or less imitated, and [dr]ew attention to the remarkable passage in Spenser's F. Q. [bk]. vii. c. 7. st. 5–10, where that poet quotes and copies Chaucer. [Du]nbar imitates Chaucer in his Thrissill and Rois, and de[sc]ribes Dame Nature as surrounded by beasts, birds, and [flo]wers; see stanzas 10, 11, 18, 26, 27 of that poem.
The phrase 'Nature la déesse' occurs in Le Roman de la [Ro]se, l. 16480.
309. Birds were supposed to choose their mates on St. [Va]lentine's day (Feb. 14); and lovers thought they must follow [th]eir example, and then 'choose their lovers.' Mr. Douce thinks [th]e custom of choosing valentines was a survival from the [R]oman feast of the Lupercalia. See the articles in Brand, [Po]p. Antiq. i. 53; Chambers, Book of Days, i. 255; Alban [Bu]tler, Lives of Saints, Feb. 14; &c. The custom is alluded to

by Lydgate, Shakespeare, Herrick, Pepys, and Gay; and in the Paston Letters, ed. Gairdner, iii. 169, is a letter written in Feb. 1477, where we find: 'And, cosyn, uppon Fryday is Sent Volentynes Day, and every brydde chesyth hym a make.' See also the Cuckoo and Nyghtingale, l. 80.

316. *Aleyn*, Alanus de Insulis; *Pleynt of Kynde*, Complaint of Nature, Lat. Planctus Naturæ; see note to l. 298. Chaucer refers us to Aleyn's description on account of its unmerciful length; it was hopeless to attempt even an epitome of it.

323. *Foules of ravyne*, birds of prey. Chaucer's division of birds into birds of prey, birds that eat worms and insects, water-fowl, and birds that eat seeds, can hardly be his own. In Vincent of Beauvais, lib. xvi. c. 14, Aristotle is cited as to the food of birds:—'quædam comedunt *carnem*, quædam *grana*, quædam utrumque; . . . quædam vero comedunt *vermes*, vt passer. . . . Vivunt et *ex fructu* quædam aues, vt palumbi, et turtures. Quædam viuunt in ripis *aquarum lacuum*, et cibantur ex eis.'

330. *Royal;* because he is often called the king of birds, as in Dunbar's Thrissill and Rois, st. 18. Vincent of Beauvais, Spec. Nat., lib. xvi. c. 32, quotes from Iorath (*sic*):—'Aquila est auis magna *regalis*.' And Philip de Thaun, Bestiary, 991 (in Wright's Pop. Treatises, p. 109) says:—'Egle est rei de oisel. . . En Latine raisun *cler-veant* le apellum, Ke le solail verat quant il plus cler serat.'

331. See the last note, where we learn that the eagle is called in Latin 'clear-seeing,' because 'he will look at the sun when it will be brightest.' This is explained at once by the remarkable etymology given by Isidore (cited by Vincent, as above), viz.:—'*Aqu*-ila ab *ac*-umine oculorum vocata est.'

332. Pliny, Nat. Hist. bk. x. c. 3, enumerates six kinds of eagles, which Chaucer leaves us to find out; viz. Melænaetos, Pygargus, Morphnos, which Homer (Il. xxiv. 316) calls *perknos*. Percnopterus, Gnesios (the true or royal eagle), and Haliæetos (osprey). This explains the allusion in l. 333.

334. *Tyraunt*. This epithet was probably suggested by the original text in Alanus, viz.—'Illic ancipiter [accipiter], civitatis præfectus aeriæ, violenta *tyrannide* a subditis redditus exposcebat.' Sir Thopas had a 'grey goshauk;' C. T. Group B, 1928.

337. See note on the *faucon peregrin*, Squi. Tale, 428, in my edition of the Prioresses Tale, p. 220. 'Beautifully described as "distreining" the king's hand with its foot, because carried by persons of the highest rank;' Bell.

339. *Merlion*, merlin. 'The merlin is the smallest of the long-winged hawks, and was generally carried by ladies;' Bell.

342. From Alanus, as above:—'Illic olor, sui funeris præco, mellitæ citherizationis organo vitæ prophetabat apocopam.' The same idea is mentioned by Vincent of Beauvais, Spec. Nat. lib. xvi. c. 50; Pliny says he believes the story to be false, Nat. Hist. lib. x. c. 23. See Compl. of Anelida, l. 346. 'The wild swan's death-hymn;' Tennyson, *The Dying Swan*. Cf. Ovid, Heroid. vii. 2.

343. From Alanus:—'Illic bubo, propheta miseriæ, psalmodias funereæ lamentationis præcinebat.' So in the Rom. de la Rose, 5999:—

> 'Li chahuan . . .
> Prophetes de male aventure,
> Hideus messagier de dolor.'

Cf. Vergil, Æn. iv. 462; Ovid, Metam. v. 550; Shakespeare, Mid. Nt. D. v. 385. And see Chaucer's Troilus, v. 319.

344. *Geaunt*, giant. Alanus has:—'grus . . . in *gigantea* quantitatis evadebat excessum.' Vincent (lib. xvi. c. 91) quotes from Isidore:—'Grues nomen de propria voce sumpserunt, tali enim sono susurrant.'

345. 'The chough, who is a thief.' From Alanus, who has:—'Illic monedula, *latrocinio* laudabili reculas thesaurizans, innatæ avaritiæ argumenta monstrabat.' 'It was an old belief in Cornwall, according to Camden (Britannia, tr. by Holland, 1610, p. 189) that the chough was an incendiary, "and thievish besides; for oftentimes it secretly conveieth fire-sticks, setting their houses a-fire, and as closely filcheth and hideth little pieces of money."'—Prov. Names of Brit. Birds, by C. Swainson, p. 75. So also in Pliny, lib. x. c. 29, choughs are called thieves. Vincent of Beauvais quotes one of Isidore's delicious etymologies:—'Monedula dicitur quasi *mone-tula*, quæ cum aurum inuenit aufert et occultat;' i. e. from *monetam tollere*. 'The Jackdaw tribe is notoriously given to pilfering;' Stanley, Hist. of Birds, ed. 1880, p. 203.

Iangling, talkative; so Alanus:—'Illic pica . . curam *logices* perennabat insomnem.' So in Vincent—'pica loquax'—'pica garrula,' &c.; and in Pliny, lib. x. c. 42.

346. *Scorning*, 'applied to the jay, probably, because it follows and seems to mock at the owl, whenever the latter is so unfortunate as to be caught abroad in the daylight; for this reason, a trap for jays is always baited with a live owl;' Bell.

'The *heron* will stand for hours in the shallow water watching for eels;' Bell. Vincent quotes from Isidore:—'Ciconeæ... serpentium hostes.' So also A. Neckam, De Naturis Rerum, lib. i. c. 64:—'Ranarum et locustarum et serpentum hostis est.'

347. *Trecherye*, trickery, deceit. 'During the season of incubation, the cock-bird tries to draw pursuers from the nest by wheeling round them, crying and screaming, to divert their attention... while the female sits close on the nest till disturbed, when she runs off, feigning lameness, or flaps about near the ground, as if she had a broken wing; cf. Com. Errors, iv. 2. 27; Much Ado, iii. 1. 24;' Prov. Names of Brit. Birds, by C. Swainson, p. 185. And cf. 'to seem the *lapwing* and to jest, Tongue far from heart;' Meas. for Meas. i. 4. 32.

348. *Stare*, starling. As the starling can speak, there is probably 'an allusion to some popular story like the Manciple's Tale, in which a talking starling betrays a secret;' Bell. The same story is in Ovid, Metam. bk. ii. 535; and in Gower, Conf. Amant. bk. iii. 'Germanicus and Drusus had one *stare*, and sundry nightingales, taught to parle Greeke and Latine;' Holland's Pliny, bk. x. c. 42. In the Seven Sages, ed. Weber, p. 86, the bird who 'bewrays counsel' is a magpie.

349. *Coward kyte*. See Squi. Tale, 624; and note. 'Miluus .. fugatur a niso, quamuis in triplo sit maior illo;' Vincent of Beauvais, lib. xvi. c. 108.

350. Alanus has:—'Illic gallus, tanquam vulgaris astrologus, suæ vocis *horologio* horarum loquebatur discrimina.' Cf. Nonne Prestes Tale, l. 33. We also see whence Chaucer derived his epithet of the cock—'common astrologer'—in Troilus, iii. 1415. Tusser, in his Husbandry, ed. Payne, § 74, says the cock crows—'At midnight, at three, and an hower ere day.' Hence the expressions 'first cock' in K. Lear, iii. 4. 121, and 'second cock' in Macbeth, ii. 3. 27.

351. The sparrow was sacred to Venus, from its amatory disposition (Meas. for Meas. iii. 2. 185). In the well-known song from Lyly's *Alexander and Campaspe*, Cupid 'stakes his quiver, bow, and arrows, His Mother's *doves*, and team of *sparrows*;' Songs from the Dramatists, ed. R. Bell, p. 50.

352. Cf. Holland's Pliny, bk. x. c. 29—'The nightingale... chaunteth continually, namely, at that time as the trees begin to put out their leaues thicke.'

353. 'Nocet autem apibus sola inter animalia carnem habentia et carnem comedentia;' Vincent of Beauvais, *De hyrundine*; Spec. Nat. lib. xvi. c. 17. 'Culicum et muscarum et apecularum

festatrix ;' A. Neckam, De Naturis Rerum (De Hirundine), lib. i. c. 52. Cf. Vergil, Georg. iv. 15.

'The swallow stopt as he hunted the bee;'
Tennyson, *The Poet's Song.*

355. Alanus has :—'Illic turtur, suo viduata consorte, amorem epilogare dedignans, in altero bigamiæ refutabat solatia.' 'Etiam vulgo est notum turturem et amoris veri prærogativa nobilitari et castitatis titulis donari;' A. Neckam, i. 59. Cf. An Old Eng. Miscellany, ed. Morris, p. 22.

356. 'In many medieval paintings, the feathers of angels' wings are represented as those of peacocks;' Bell.

357. Perhaps Chaucer mixed up the description of the pheasant in Alanus with that of the 'gallus silvestris, privatioris galli *deridens* desidiam,' which occurs almost immediately below. Vincent (lib. xvi. c. 72) says:—'Fasianus est gallus syluaticus.' Or he may allude to the fact, vouched for in Stanley's Hist. of Birds, ed. 1880, p. 279, that the Pheasant will breed with the common Hen.

358. 'The Goose likewise is very vigilant and watchfull: witnesse the Capitoll of Rome, which by the means of Geese was defended and saued;' Holland's Pliny, bk. x. c. 22.

'There is no noise at all
Of waking dog, nor gaggling goose more *waker* then the hound.'
Golding, tr. of Ovid's Metam. bk. xi. fol. 139, back.

Unkynde, unnatural; because of its behaviour to the hedge-sparrow; K. Lear, i. 4. 235.

359. *Delicasye*, wantonness. 'Auis est luxuriosa nimium, bibitque vinum;' Vincent (quoting from Liber de Naturis Rerum), lib. xvi. c. 135, *De Psittaco*; and again (quoting from Physiologus)—'cum vino inebriatur.' So in Holland's Pliny, bk. x. c. 42—'She loueth wine well, and when shee hath drunk freely, is very pleasant, plaifull, and wanton.'

360. 'The farmers' wives find the drake or mallard the greatest enemy of their young ducks, whole broods of which he will destroy unless removed.' Chaucer perhaps follows the Liber de Naturis Rerum, as quoted in Vincent, lib. xvi. c. 27 (*De Anate*):—'Mares aliquando cum plures fuerint simul, tanta ibidinis insania feruntur, vt fœminam solam . . occidant.'

361. From A. Neckam, Liber de Naturis Rerum (ed. Wright, lib. i. c. 64); cited in Vincent, lib. xvi. c. 48. The story is, that a male stork, having discovered that the female was unfaithful to him, went away; and presently returning with a great many

other storks, the avengers tore the criminal to pieces. Another very different story may also be cited. 'The stork is the Embleme of a grateful Man. In which respect Ælian writeth of a storke, which bred on the house of one who had a very beautiful wife, which in her husband's absence used to commit adultry with one of her base servants: which the storke observing, in gratitude to him who freely gave him house-roome, flying in the villaines face, strucke out both his eyes.' Guillim; *Display of Heraldry*, sect. iii. c. 19.

In Thynne's Animadversions on Speght's Chaucer, ed. Furnivall, p. 68 (Chau. Soc.), we find:—'for Aristotle sayethe, and Bartholomeus de proprietatibus rerum, li. 12. c. 8, with manye other auctors, that yf the storke by any meanes perceve that his female hath brooked spousehedde, he will no moore dwell with her, but strykethe and so cruelly beateth her, that he will not surcease vntill he hathe killed her yf he maye, to wreake and reuenge that adulterye.' Cf. Batman vppon Bartholome, ed. 1582, leaf 181, col. 2; Stanley, Hist. of Birds, 6th ed. p. 322: and story no. 82 in Swan's translation of the Gesta Romanorum.

362. 'The voracity of the cormorant has become so proverbial, that a greedy and voracious eater is often compared to this bird;' Swainson, Prov. Names of British Birds, p. 143. See Rich. II. ii. 1. 38.

363. *Wys*; because it could predict; it was therefore consecrated to Apollo; see Lewis and Short, s. v. *corvus*. *Care*, anxiety; hence, ill luck. 'In folk-lore the crow always appears as a bird of the worst and most sinister character, representing either death, or night, or winter;' Prov. Names of British Birds, by C. Swainson, p. 84; which see.

364. *Olde*. I do not understand this epithet; it is usually the crow who is credited with a long life. *Frosty*; i.e. that is seen in England in the winter-time; called in Shropshire the *snow-bird*; Swainson's Prov. Names of Brit. Birds, p. 6. The explanation of the phrase 'farewell feldefare,' occurring in Troil. iii. 863 and in Rom. Rose, 5510, and marked by Tyrwhitt as not understood, is easy enough. It simply means—'good bye, and we are well rid of you;' when the fieldfare goes, the warm weather comes.

371. *Formel*, perhaps 'regular' or 'suitable' companion; as F. *formel* answers to Lat. *formalis*. Tyrwhitt's Gloss. says: '*formel* is put for the *female* of any fowl, more especially for a female eagle (ll. 445, 535 below).' It has, however, no connection with *female* (as he seems to suppose), but answers rather, in

[illegible] expression 'faucon *formel*' from [illegible] Proie MS. Lyon 297, fol. [illegible]. He explains it by 'qui a d'amples formes,' meaning, as I suppose, simply 'large,' which does not seem to be right; though the *terceil* or male hawk was so called because he was a third less than the female. We want more quotations from Old French texts to settle this.

379. *Vicaire*, deputy. This term is taken from Alanus, De Planctu Naturæ, as above, where it occurs at least *thrice*. Thus, at p. 469 of Wright's edition, Nature says:—'Me igitur tanquam sui [Dei] *vicariam*;' at p. 511—'Natura, Dei gratia mundanæ civitatis *vicaria procuratrix*;' and at p. 516, Nature is addressed as—'O supracælestis Principis fidelis *vicaria*!' M. Sandras supposes that Chaucer took the term from the Rom. de la Rose, but it is more likely that Chaucer and Jean de Meun alike took it from Alanus.

> 'Cis Diex meismes, par sa grace, . . .
> Tant m'ennora, tant me tint chiere,
> Qu'il m'establi sa chamberiere . . .
> Por chamberiere! certes vaire,
> Por connestable, et por *vicaire*,' &c.
>
> Rom. de la Rose, 16970, &c.

Here Nature is supposed to be the speaker. Chaucer again uses *vicaire* of Nature, Doct. Tale, l. 20, which see; and he applies it to the Virgin Mary in his A B C, l. 140. See also Lydgate, Compl. of Black Knight, l. 491.

380. That l. 379 is copied from Alanus is clear from the fact that ll. 380–1 are from the same source. At p. 451 of Wright's edition, we find Nature speaking of the concordant discord of the four elements—'quatuor elementorum concors discordia' which unites the buildings of the palace of this world 'mundialis regiæ structuras conciliat.' Similarly, she says, the four humours are united in the human body:—'quæ qualitates inter elementa mediatrices conveniunt, hæ eædem inter quatuor humores pacis sanciunt firmitatem;' &c.

Compare also Boethius, bk. iii. met. 9, in Chaucer's translation (ed. Morris, p. 87). 'Thou byndest the elementz by noumbres proporcionables, that the colde thinges mowen acorde with the hote thinges, and the drye thinges with the moist thinges; that the fire that is purest ne fleye nat ouer heye, ne that the heuynesse ne drawe nat adoun ouer lowe the erthes that ben plounged in the watres. Thou knyttest togidre the mene soule of treble kynde moeuyng alle thinges;' &c.

'Et froit, et chaut, et sec, et moiste;'

Rom. Rose, 17163.

'For hot, cold, moist, and dry, four champions fierce,
Strive here for mastery.' Milton, P. L. ii. 898.

386. *Seynt*, &c.; i.e. *on* St. Valentine's day.

388. 'Ye come to choose your mates, and (then) to flee (on) your way.'

411. I believe it will be found that Chaucer sometimes actually crushes the two words *this is* into the time of one word only (something like the modern *it's* for *it is*). Hence I scan the line thus:—

This 's oúr | uság' | alwéy, | &c.

So again, in the Knight's Tale, 233:—

We mót' | endúr' | it thís 's | the shórt | and pleýn.

And again, in the same, 885:—

And scíd | e thís 's | a shórt | conclú | sioun.

And frequently elsewhere. In the present case, both *this* and *is* are unaccented, which is much harsher than when *this* bears an accent.

I find that Ten Brink has also noted this peculiarity, in his *Chaucers Sprache*, § 271. He observes that, in C. T. Group E, 56, the Ellesmere and Hengwrt MSS. actually substitute *this* for *this is*; see my Prioresses Tale, &c., p. 61, footnote; and hence note that the correct reading is—'But this is his tale, which,' &c. See *this* in Schmidt, Shak. Lexicon.

413. *Com*, came. The *o* is long; A. S. *cóm* = Goth. *kwam*.

417. 'I choose the formel to be my sovereign lady, not my mate.'

421. 'Beseeching her *for* mercy,' &c.

435. Read *lov'th*; monosyllabic, as frequently.

464. 'Ye see what little leisure we have here.'

471. Read *possibl'*, just as in French.

476. *Som*; quite indefinite. 'Than *another* man.'

482. *Hir-ës*, hers; dissyllabic. *Whether* = *whe'r*.

485. 'The dispute is here called a *plee*, or plea, or pleading; and in the next stanza the terms of law, adopted into the Courts of Love, are still more pointedly applied;' Bell.

499. *Hye*, loudly. *Kek kek* represents the goose's *cackle*; and *quek* is mod. E. *quack*.

504. *For*, on behalf of; see next line.

507. *For comune spede*, for the common benefit.

508. 'For it is a great charity to set us free.'

11. 'If it be *your* wish for any one to speak, it would be as d for him to be silent; it were better to be silent than to as you do.' That is, the cuckoo only wants to listen to those will talk nonsense. A mild rebuke. He explains (l. 514) t it is better to be silent than to meddle with things which one s not understand.

18. Lit. 'A duty assumed without direction often gives offence.' proverb which appears in other forms. In the Canon's man's Tale, l. 1066, it takes the form—'Profred seruyse keth;' see note on the line, in my edition of the Man of es Tale. *Uncommitted* is not delegated, not entrusted to . Cotgrave has: '*Commis*, assigned, appointed, delegated.'

24. *I Iuge*, I decide, my judgment is. *Folk*, kind of birds; note to l. 323.

45. *Our*, ours; it is the business of us who are the chosen kesmen. The *Iuge* is Nature.

56. *Goler* in the Fairfax MS. is doubtless merely miswritten *golee*, as in Ff.; Caxton turns it into *golye*, to keep it yllabic; the reading *gole* (in O. and Gg.) also=*golee*. lefroy has: '*Golee, goulee, goullee, gulee, geulee*, s. f. cri, ole;' and gives several examples. Cotgrave has: '*Goulée*, throatfull, or mouthful of, &c.' One of Godefroy's exples gives the phrase—'Et si dirai ge ma *goulee*,' and so I ll say my say. Chaucer uses the word sarcastically: *his large e*=his tedious gabble. Allied to E. *gullett, gully*.

64. *Which a reson*, what sort of a reason.

68. Cf. Cant. Tales, 5851, 5852.

72. 'To have held thy peace, than (to have) shewed.'

74. A common proverb. In the Rom. de la Rose, l. 4750 version, l. 5268), it appears as: 'Nus fox ne scet sa langue e,' i.e. No fool knows how to hold his tongue. In the Probs of Hendyng, it is: 'Sottes bolt is sone shote,' l. 85. In r English, 'A fool's bolt is soon shot;' cf. Henry V. iii. 7. , and As You Like It, v. 4. 67. Kemble quotes from MS. rl. fol. 4—'Ut dicunt multi, cito transit lancea stulti.'

78. *The sothe sadde*, the sober truth.

95. Another proverb. We now say—'There's as good fish he sea as ever came out of it;' or, 'as ever was caught.'

03. 'Pushed himself forward in the crowd.'

10. Said sarcastically—'Yes! when the glutton has filled his nch sufficiently, the rest of us are sure to be satisfied!'

Compare the following. 'Certain persones . . . saiyng that mades had now given over to bee suche an haine [niggardly

wretch] as he had been in tymes past—"Yea, marie, quoth Demosthenes, for now ye see him full paunched, as lyons are.' For Demades was covetous and gredie of money, and indeed the lyons are more gentle when their bealyes are well filled.'—Udall, tr. of Apothegmes of Erasmus; Anecdotes of Demosthenes. The merlin then addresses the cuckoo directly.

612. *Heysugge*, hedge-sparrow; see note to l. 358.

614. 'Live thou unmated, thou destruction (i.e. destroyer) of worms.'

615. 'For it is no matter as to the lack of thy kind,' i.e. it would not matter, even if the result was the loss of your entire race.

616. 'Go! and remain ignorant for ever.'

621. Read *th'electioun*; i.e. the choice.

623. *Cheest*, chooseth; spelt *chyest*, Ayenbite of Inwyt, p. 126; spelt *chest* (with long *e*) in Shoreham's Poems, ed. Wright, p. 109, where it rimes with *lest=leseth*, i.e. loseth; A. S. *cist*, Deut. xxviii. 9.

626. Accent *favour* on the second syllable; as in C. T., Group B, 3881 (Monkes Tale).

630. 'I have no other (i.e. no wrongful) regard to any rank,' I am no respecter of persons.

633. 'I would counsel you to take;' two infinitives.

640. 'Under your rod,' subject to your correction. So in the Schipmannes Tale, C. T. 13028.

641. The first accent is on *As*.

653. *Manér-e* is trisyllabic.

657. *For tarying*, to prevent tarrying; see note to C. T. Group B, 2052; in my edition of the Prioresse Tale, p. 165.

664, 5. 'Whatever may happen afterwards, this intervening course is ready prepared for all of you.'

670. They embraced each other with their wings and by intertwining their necks.

675. Gower, Conf. Amant. bk. i. (ed. Pauli, i. 134) speaks of 'Roundel, balade, and virelay.' Johnson, following the Dict. de Trevoux, gives a fair definition of the roundel; but I prefer to translate that given by Littré, s. v. *rondeau*. '1. A short poem, also called *triolet*, in which the first line or lines recur in the middle and at the end of the piece. Such poems, by Froissart and Charles d'Orleans, are still extant. 2. Another short poem peculiar to French poetry, composed of thirteen lines broken by a pause after the fifth and eighth lines, eight having one rime and five another. The first word or words are repeated

ter the eighth line and after the last, without forming part of
ne verse; it will readily be seen that this *rondeau* is a modi-
cation of the foregoing; instead of repeating the whole line,
nly the first words are repeated, often with a different sense.'
he word is here used in the *former* sense; and the remark
a Morley's Eng. Writers (ii. 283), that the Roundel consists
f thirteen lines, eight having one rime, and five another, is
ot to the point here, as it relates to the later French *rondeau*
nly. An examination of Old French roundels shews us
hat Littré's definition of the *triolet* is quite correct, and is
urposely left somewhat indefinite; but we can apply a some-
hat more exact description to the form of the roundel as used
y Machault, Deschamps, and Chaucer.

The form adopted by these authors is the following. First
ome three lines, rimed *abb*; next two more, rimed *ab*, and then
ne first refrain; then three more lines, rimed *abb*, followed by
ne second refrain. Now the first refrain consists of either one,
r two, or three lines, being the first line of the poem, or the first
wo, or the first three; and the second refrain likewise consists
f either one, or two, or three lines, being the same lines as
efore, but not necessarily the same number of them. Thus the
hole poem consists of eight unlike lines, three on one rime,
nd five on another, with refrains of from two to six lines.
ometimes one of the refrains is actually omitted, but this may
e the scribe's fault. However, the least possible number of lines
; thus reduced to nine; and the greatest number is fourteen.
or example, Deschamps (ed. Tarbé) has roundels of nine lines
-second refrain omitted—(p. 125); of ten lines (p. 36); of
leven lines (p. 38); of twelve lines (p. 3); and of fourteen lines
pp. 39, 43). But the prettiest example is that by Machault (ed.
arbé, p. 52), which has thirteen lines, the first refrain being of
wo, and the second of *three* lines. And, as thirteen lines came
o be considered as the normal length, I here follow this as a
nodel; merely warning the reader that he may make either of
is refrains of a different length, if he pleases.

There is a slight art in writing a roundel, viz. in distributing
he pauses. There *must* be a full stop at the end of the third
nd fifth lines; but the skilful poet takes care that complete
ense can be made by the first line taken alone, and also by the
rst *two* lines taken alone. Chaucer has done this.

Todd, in his Illustrations of Chaucer, p. 372, gives a capital
xample of a roundel by Occleve; this is of *full* length, both
efrains being of three lines, so that the whole poem is of

fourteen lines. This is quite sufficient to shew that the definition of a roundel in Johnson's Dictionary (which is copied from the Dict. de Trevoux, and relates to the later *rondeau* of *thirteen* lines) is quite useless as applied to roundels written in Middle English.

677. *The note*, i. e. the tune. Chaucer adapts his words to a known French tune. The words *Qui bien aime, a tard*[1] *oublie* (he who loves well is slow to forget) probably refer to this tune; though it is not quite clear to me how lines of five accents (normally) go to a tune beginning with a line of four accents. In Furnivall's Trial Forewords, p. 55, we find:—'Of the *rondeau* of which the first line is cited in the Fairfax MS., &c., M. Sandras found the music and the words in a MS. of Machault in the National Library, no. 7612, leaf 187. The verses form the opening lines of one of two pieces entitled *Le Lay de plour*:—

'Qui bien aime, a tart oublie,
Et cuers, qui oublie a tart,
Ressemble le feu qui art,' &c.

M. Sandras also says (*Étude*, p. 72) that Eustache Deschamps composed, on this burden slightly modified, a pretty ballad, inedited till M. Sandras printed it at p. 287 of his *Étude*; and that, a long time before Machault, Moniot de Paris began, by this same line, a hymn to the Virgin that one can read in the Arsenal Library at Paris, in the copy of a Vatican MS., B. L. no. 63, fol. 283:—

'Ki bien aime a tart oublie;
Mais ne le puis oublier,
La douce vierge Marie.'

683. See note above, to l. 309.

693. This last stanza is imitated at the end of the Court of Love, and of Dunbar's Thrissill and Rois.

VI. MERCILESS BEAUTY.

The title 'Mercilesse Beaute' is given in the Index to the Pepys MS. As it is a fitting title, and no other has been suggested, it is as well to use it.

I think this Roundel was suggested by one written in French, in the thirteenth century, by Willamme d'Amiens, and printed in Bartsch, Chrestomathie de l'ancien Français. It begins—

[1] In old French, *a tard* means 'slowly, late;' later French drops *a*, and uses *tard* only.

'Jamais ne serai saous
D'esguarder les vairs ieus dous
Qui m'ont ocis';—

i. e. I shall never be sated with gazing on the gray soft eyes which have slain me.

1. The MS. has *Yowr two yen*; but the scribe lets us see that this ill-sounding arrangement of the words is not the author's own; for in writing the refrain he writes 'Your yen, &c.' But we have further evidence: for the whole line is quoted in Lydgate's Ballade of our Ladie, printed in Chaucer's Works, ed. 1561, fol. 330, in the form—'Your iyen twoo woll slea me sodainly.' The same Ballad contains other imitations of Chaucer's language. Cf. also Kn. Tale, 260.

3. *So woundeth hit . . . kene*, so keenly it (your beauty) wounds (me). The MS. has *wondeth*, which is another M. E. spelling of *woundeth*. Percy miscopied it *wendeth*, which gives but poor sense; besides, Chaucer would probably have used the contracted form *went*, as his manner is. In l. 5, the scribe writes *wound* (better *wounde*).

4. *And but*, and unless. For *word* Percy printed *words*, quite forgetting that the M. E. plural is dissyllabic (*word-es*). The final *d* has a sort of curl to it, but a comparison with other words shews that it means nothing; it occurs, for instance, at the end of *wound* (l. 5), and *escaped* (l. 27).

Wounde (MS. *wound*) is dissyllabic in Mid. English, like mod. G. *Wunde*. See *wunde* in Stratmann.

6. I give *two* lines to the first refrain, and *three* to the second. The reader may give *three* lines to both, if he pleases; see note to sect. V, l. 675. We cannot confine the first refrain to *one* line only, as there is no stop at the end of l. 14.

8. *Trouth-e* is dissyllabic; see *treouthe* in Stratmann.

15. *Ne availeth*; with elided *e*. MS. nauailleth; Percy prints *n'availeth*.

16. *Halt*, i. e. holdeth; see Book of Duch. 621.

17. MS. *han ye me*, correctly; Percy omits *me*, and so spoils both sense and metre.

28. MS. neuere; Percy prints *nere*; but the syllables *in his* occupy the time of *one* syllable. I suspect that the correct reading is *thenke ben*; *to* is not wanted, and *thenke* is better with a final *e*, though it is sometimes dropped in the pres. indicative. Percy prints *thinke*, but the MS. has *thenk*; cf. A.S. *þencan*. With l. 29 cf. Troil. v. 363.

31. *I do no fors*, I don't care; as in Cant. Ta. 6816.

VII. Anelida and Arcite.

This Poem consists of several distinct portions. It begins with a Proem, of three stanzas, followed by a part of the story, in twenty-seven stanzas, all in seven-line stanzas. Next follows the Complaint of Anelida, skilfully and artificially constructed; it consists of a Proem in a single stanza of nine lines; next, what may be called a Strophe, in six stanzas, of which the first four consist of nine lines, the fifth consists of sixteen lines (with only two rimes). and the sixth, of nine lines (with internal rimes). Next follows what may be called an Antistrophe, in six stanzas arranged precisely as before; wound up by a single concluding stanza corresponding to the Proem at the beginning of the Complaint. After this, the story begins again; but the poet had only written *one* stanza when he suddenly broke off, and left the poem unfinished; see note to l. 357.

The name of Arcite naturally reminds us of the Knightes Tale; but the 'false Arcite' of the present poem has nothing beyond the name in common with the 'true Arcite' of the Tale. However, there are other connecting links, to be pointed out in their due places, which tend to shew that this poem was written *before* the Knightes Tale, and was never finished; it is also probable that Chaucer actually wrote an earlier draught of the Knightes Tale, with the title of *Palamon and Arcite*, which he afterwards partially rejected; for he mentions 'The Love of Palamon and Arcite' in the prologue to the Legend of Good Women as if it were an independent work. However this may be, it is clear that, in constructing or rewriting the Knightes Tale, he did not lose sight of 'Anelida,' for he has used some of the lines over again; moreover, it is not a little remarkable that the very lines from Statius which are quoted at the beginning of the fourth stanza of Anelida are also quoted, in some of the MSS., at the beginning of the Knightes Tale.

But this is not all. For Dr. Koch has pointed out the close agreement between the opening stanzas of this poem, and those of Boccaccio's *Teseide*, which is the very work from which *Palamon and Arcite* was, of course, derived, as it is the chief source of the Knightes Tale also. Besides this, there are several stanzas from the *Teseide* in the Parliament of Foules: and even three near the end of Troilus, viz. the seventh, eighth, and ninth from the end of the last book. Hence we should be inclined to suppose that Chaucer originally translated the *Teseide*

ather closely, substituting a seven-line stanza for the *terza rima* of the original: this formed the original *Palamon and Arcite*, a poem which he probably never finished as his manner was). Not wishing, however, to abandon it altogether, he probably used some of the lines in this present poem, and introduced others into his Parliament of Foules. At a later period, he rewrote, in a complete form, the whole story in his own fashion, which has come down to us as The Knightes Tale. Whatever the right explanation may be, we are at any rate certain that the *Teseide* is the source of 1 sixteen stanzas in the Parliament of Foules: 2 of part of the first ten stanzas in the present poem; 3 of the original Palamon and Arcite; (4) of the Knightes Tale; and 5 of three stanzas near the end of Troilus (*Tes.* xi. 1–3).

1. In comparing the first three stanzas with the Teseide, we must reverse the order of the stanzas in the latter poem. Stanza 1 of Anelida answers to st. 3 of the Italian; stanza 2, to st. 2; and stanza 3 to st. 1. The first two lines of lib. 1. st. 3 (of the Italian) are:—

> '*Siate presenti*, O *Marte rubicondo*,
> Nelle tue *arme* rigido e *fervo*.'

I. e. *Be present*, O *Mars the red*, strong and *fierce* in thy *arms* (battle-array). For the words *Be present*, see l. 6.

2. *Trace*, Thrace. Cf. Kn. Tale, 1114-6. Chaucer was here thinking of Statius, Theb. lib. vii. 40, where there is a description of the temple of Mars on Mount Hæmus, in Thrace, described as having a frosty climate. In bk. ii, l. 719, Pallas is invoked as being superior to Bellona.

6, 7. Partly imitated from *Tes.* i. 3:—

> 'E sostenete la mano e la voce
> Di me, che intendo i vostri effecti dire.'

8–10. Imitated from *Tes.* i. 2:—

> 'Chè m' è venuta voglia con *pietosa*
> Rima di scriver *una storia antica*,
> Tanto negli anni riposta e nascosa,
> Che *latino* autor non par ne dica,
> Per quel ch' io senta, in libro alcuna cosa.'

Thus it appears that, when speaking of his finding an old story in Latin, he is actually translating from an Italian poem which treats of something else! That is, his words give no indication whatever of the source of his poem; but are merely used in

a purely conventional manner. The 'old story' is really that of the siege of Thebes; and his *Latin* is the *Thebais* of Statius. And neither of them speak of Anelida!

15. Read *fávourábl'*. Imitated from *Tes.* i. 1 :—

> 'O *sorelle* Castalie, che nel monte
> *Elicona contente* dimorate
> D' intorno al sacro gorgoneo fonte,
> Sottesso *l' ombra delle frondi amate*
> *Da Febo*, delle quali ancor la fronte
> I' spero ornarmi sol che 'l concediate
> Gli santi orecchi a' miei prieghi porgete,
> E quegli udite come voi volete.'

Polymia, Polyhymnia, also spelt Polymnia, Gk. Πολυμνία; one of the nine Muses. Chaucer invokes the muse Clio in Troil. bk. ii, and Calliope in bk. iii. Cf. Ho. of Fame, 520–2. *Parnaso*, Parnassus, a mountain in Phocis sacred to Apollo and the Muses, near which were Delphi and the Castalian spring. *Elicon*, mount Helicon in Bœotia; Chaucer seems to have been thinking rather of the Castalian spring, as he uses the prep. *by*, and supposes *Elicon* to be near *Parnaso*. See the Italian, as quoted above; and note that, in the Ho. of Fame, 522, he says that Helicon is a *well*.

A similar confusion occurs in Troilus, iii. 1809:—

> 'Ye sustren nine eek, that by Helicone
> In hill Pernaso, listen for tabide.'

17. *Cirrea*, Cirra. Chaucer was thinking of the adj. *Cirræus*. Cirra was an ancient town near Delphi, under Parnassus. Dante mentions *Cirra*, Parad. i. 36; and *Parnaso* just above, l. 16. Perhaps Chaucer took it from him.

20. A common simile. So Spenser, F. Q. i. 12. 1, 42; and at the end of the Thebaid and the Teseide both.

21. *Stace*, Statius; i. e. the Thebaid; whence some of the next stanzas are more or less borrowed. Chaucer epitomises the general contents of the Thebaid in his Troilus; v. 1478, &c.

Corinne, not Corinna (as some have thought, for she has nothing to do with the matter), but Corinnus. Corinnus was a disciple of Palamedes, and is said to have written an account of the Trojan War, and of the war of the Trojan king Dardanus against the Paphlagonians, in the Dorian dialect. Suidas asserts that Homer made some use of his writings. See Zedler, Universal Lexicon; and Biog. Universelle. How Chaucer met with this name, is not known. Possibly, however, Chaucer was

inking of *Colonna*, i.e. Guido di Colonna, author of the edieval Bellum Trojanum. But this does not help us, and it at least as likely that the name *Corinne* was merely introced by way of flourish; for no source has been discovered for latter part of the poem, which may have been entirely of his n invention. Cf. note to l. 8 above.

2. The verses from Statius, preserved in the MSS., are the ee lines following; from Thebais, xii. 519:—

> 'Jamque domos patrias Scythicæ post aspera gentis
> Prælia laurigero subeuntem Thesea curru,
> Lætifici plausus missusque ad sidera vulgi,' &c.

e first line and half the second appear also in the MSS. of Canterbury Tales, at the head of the Knightes Tale, which nmences, so to speak, at the same point (l. 765 in Lewis's nslation of the Thebaid). Comparing these lines of Statius h the lines in Chaucer, we at once see how he came by the rd *aspre* and the expression *With laurer crouned*. The ole of this stanza (ll. 22–28) is expanded from the three lines re quoted.

23. *Cithe*, Scythia; see last note. See Kn. Tale, 9.

24. Cf. Kn. Tale, 169, 121.

25. *Contre-houses*, houses of his country, homes (used of eseus and his army). It exactly reproduces the Lat. *domos 'rias*. See Kn. Tale, 11.

29-35. Chaucer merely takes the general idea from Statius, d expands it in his own way. Lewis's translation of [illegible] :—

> 'To swell the pomp, before the chief are borne
> The spoils and trophies from the vanquish'd [illegible]

the Lat. text has—

> 'Ante ducem spolia et *duri Mauortis imago*,
> Uirginei currus, cumulataque fercula [illegible]

d, just below, is a brief mention of [illegible] dded to Theseus.

30, 31. Cf. Kn. Tale, 117, 118. [illegible]

36, 37. Cf. Kn. Tale, 23, 24; [illegible]

38. Repeated in Kn. Tale, [illegible] *Emelye* is not mentioned [illegible] seide; see lib. ii. st. 22 [illegible]

43-46. Cf. Kn. Tale, [illegible]

47. Here we are [illegible] aucer now returns from [illegible]

with) to the Teseide, and the next three stanzas, ll. 50-70, are more or less imitated from that poem, lib. ii. st. 10–12.

50–56. Boccaccio is giving a sort of summary of the result of the war described in the Thebaid. His words are :—

'Fra tanto Marte i popoli lernei
Con furioso corso avie commossi
Sopro i Tebani, e miseri trofei
Donati avea de' Principi percossi
Più volte già, e de' greci plebei
Ritenuti tal volta, e tal riscossi
Con asta sanguinosa fieramente,
Trista avea fatta l' una e l' altra gente.'

57-63. Imitated from *Tes.* ii. 11 :—

'Perciò che dopo Anfiarao, Tideo
Stato era ucciso, e 'l buon Ippomedone,
E similmente il bel Partenopeo,
E più Teban, de' qua' non fo menzione,
Dinanzi e dopo al fiero Capaneo,
E dietro a tutti in doloroso agone,
Eteocle e Polinice, ed ispedito
Il solo Adrastro ad Argo era fuggito.'

See also Troilus, v. 1511–7.

57. *Amphiorax*; so in Troilus, ii. 105, v. 1512; Cant. Tales, 6323; and in Lydgate's Siege of Thebes. Amphiaraus is meant; he accompanied Polynices, and was swallowed up by the earth during the siege of Thebes; Statius, *Thebais*, lib. vii. (at the end); Dante, *Inf.* xx. 34. Tydeus and Polynices married the two daughters of Adrastus. The heroic acts of Tydeus are recorded in the Thebaid. See Lydgate, Siege of Thebes; or the extract from it in my Specimens of English.

58. *Ipomedon*, Hippomedon; one of the seven chiefs who engaged in the war against Thebes. *Parthonopee*, Partheno-pæus, son of Meleager and Atalanta; another of the seven chiefs. For the account of their deaths, see the Thebaid, lib. ix.

59. *Campaneus*; spelt *Cappaneus*, *Capaneus* in Kn. Tale, 74; Troil. v. 1516. Thynne, in his Animadversions on Speght's Chaucer (ed. Furnivall, p. 43), defends the spelling *Campaneus* on the ground that it was the usual medieval spelling; and refers us to Gower and Lydgate. In Pauli's edition of Gower, i. 108, it is *Capaneus*. Lydgate has *Campaneus*; Siege of Thebes, pt. iii. near the beginning. Capaneus is the right Latin form; he was one of the seven chiefs, and was struck with lightning by Jupiter whilst scaling the walls of Thebes; Statius, *Theb.*

lib. x (at the end). Cf. Dante, *Inf.* xiv. 63. As to the form *Campaneus*, cf. Ital. *Campidoglio* with Lat. *Capitolium*.

60. 'The Theban wretches, the two brothers;' i. e. Eteocles and Polynices, who caused the war. Cf. Troil. v. 1518.

61. *Adrastus*, king of Argos, who assisted his son-in-law Polynices, and survived the war; *Theb.* lib. xi. 441.

63. 'That no man knew of any remedy for his (own) misery.' *Care*, anxiety, misery. At this line Chaucer begins upon st. 12 of the second book of the Teseide, which runs thus:—

> 'Onde il misero gente era rimaso
> Vôto[1] di gente, e pien d' ogni dolore;
> Ma a picciol tempo da Creonte invaso
> Fu, che di quello si fe' re e signore,
> Con tristo augurio, in doloroso caso
> Recò insieme il regno suo e l' onore,
> Per fiera crudeltà da lui usata,
> Mai da null' altro davanti pensata.'

Cf. Knightes Tale, 80-4.

71. From this point onward, Chaucer's work is, as far as we know at present, original. He seems to be intending to draw a portrait of a queen of Armenia who is neglected by her lover, in distinct contrast to Emilia, sister of the queen of Scythia, who had a pair of lovers devoted to her service.

72. *Ermony*, Armenia; the usual M. E. form.

78. *Of twenty yeer of elde*, of twenty years of age; so in MSS. F., Tn., and Harl. 372. See note to l. 80.

80. *Behelde*; so in MSS. Harl., F.; and Harl. 372 has *beheelde*. I should hesitate to accept this form instead of the usual *beholde*, but for its occurrence in Gower, Conf. Amant., ed. Pauli, iii. 147:—

> 'The wine can make a creple sterte
> And a deliver man unwelde;
> It maketh a blind man to *behelde*.'

So also in the Moral Ode, l. 288, the Trinity MS. has the infin. *behealde*, and the Lambeth MS. has *bihelde*. It appears to be a Southern form, adopted here for the rime, like *ken* for *kin* in Book of the Duch. 438.

There is further authority; for we actually find *helde* for *holde* in five MSS. out of six, riming with *welde* (*wolde*); C. T., Group D, l. 272.

82. Penelope and Lucretia are favourite examples of con-

[1] *Voto*, 'hollow, voide, empty'; Florio.

stancy; see C. T., Group B, 63, 75 (in my edit. of Prioresses Tale); Book Duch. 1081-2; Leg. Good Women, 252, 257.

84. *Amended.* Compare what is said of Zenobia; C. T., B. 3444.

85. I have supplied *Arcite*, which the MSS. strangely omit. It is necessary to *name* him here, to introduce him; and the line is else too short. Chaucer frequently shifts the accent upon this name, so that there is nothing wrong about either *Arcite* here, or *Arcite* in l. 92. See Kn. Tale, 173, 344, 361, &c. on the one hand; and lines 1297, 1885 on the other. And see l. 140 below.

98. 'As, indeed, it is needless for men to learn such craftiness.'

105. A proverbial expression; see Squi. Tale, 537. The character of Arcite is precisely that of the false tercelet in Part II. of the Squieres Tale; and Anelida is like the falcon in the same. Both here and in the Squieres Tale we find the allusions to Lamech, and to blue as the colour of constancy; see notes to ll. 146, 150, 161-9 below.

119. Cf. Squi. Tale, 569.

141. *New-fangelnesse*; see p. 199, l. 1, and Squi. Tale, 610.

145. *In her hewe*, in her colours: he wore the colours which she affected. This was a common method of shewing devotion to a lady's service.

146. Observe the satire in this line. Arcite is supposed to have worn *white*, *red*, or *green*; but he did not wear *blue*, for that was the colour of *constancy*. Cf. Squi. Tale, 644, and the note; and see l. 330 below; also p. 199, l. 7.

150. Cf. Squi. Tale, 550. I have already drawn attention to the resemblance between this poem and the Squieres Tale, in my note to l. 548 of that Tale. Cf. also Cant. Tales, 5636. The reference is to Gen. iv. 19—'And Lamech took unto him two wives.' In l. 154, Chaucer curiously confounds him with Jabal, Lamech's *son*, who was 'the father of such as dwell in tents'; Gen. iv. 20.

155. *Arcit-e*; trisyllabic, as frequently in Kn. Tale.

157. 'Like a wicked horse, which generally shrieks when it bites;' Bell. This explanation is clearly wrong. The line is repeated, with the slight change of *pleyne* to *whine*, in C. T. 5968. To *pleyne* or to *whine* means to utter a plaintive cry, or to whinny; and the sense is—'Like a horse, (of doubtful temper), which can either bite or whinny (as if wanting a caress).

161. *Theef*, false wretch; cf. Squi. Tale, 537.

162. Cf. Squi. Tale, 462, 632.

6. Cf. Squi. Tale, 448.

9. Cf. Squi. Tale, 412, 417, 430, 631.

1. *Al crampissheth*, she draws all together, contracts convely; formed from *cramp*. I know of but four other ıples of the use of this word.

Lydgate's Flour of Curtesie, st. 7. printed in Chaucer's cs, ed. 1561, fol. 248, we have the lines:—

'I gan complayne min inwarde deedly smert
That aye so sore *crampeshe at* min herte.'

iis gives no sense, it is clear that *crampeshe at* is an error *rampisheth*, which Lydgate probably adopted from the nt passage, or else for *crampisshed at* (see below).

ain, I have a note that, in Lydgate's Life of St. Edmund, S. Harl. 2278, fol. 101, are the lines:—

'By pouert spoiled, which made hem sore smerte,
Which, as they thouhte, *crampysshed* at her herte.'

on has *encraumpysshed*, Garland of Laurell, 16; and Dyce's gives an example of *craumpishing* from Lydgate's Wars of , bk. iv. sig. Xv. ed. 1555.

ce more, Lydgate, in his Fall of Princes, bk. i. c. 9 (pr. by land, leaf 18, col. 2), has the line—

'Deth *crampishing* into their hert gan crepe.'

;. In Kn. Tale, 1950, it is Arcite who says '*mercy*.'

5. Read *endur'th*. *Mate*, exhausted.

r. Read *n'hath*. *Sustene*, support herself; cf. C. T. 11173.

3. *Forth* is here equivalent to 'continues'; *is* or *dwelleth* derstood. Read *languisshing*.

). *Grene*, fresh; probably with a reference to *green* as ; the colour of inconstancy.

:. Nearly repeated in Kn. Tale, 1539.

j. If *up* is to be retained before *so*, change *holdeth* into

'His new lady reins him in by the bridle so tightly, ng him at the same time at the end of her stick, that he every word like an arrow.' The image is that of a horse, tened continually by the end of a whip or stick, and so y reined in that he fears every word of the rider; he :ts a cut with the whip, and he cannot get away.

3. *Fee or shipe*, fee or reward. The form *shipe* being e, many MSS. give corrupt readings. But it occurs in Persones Tale, Group I, 568, where Chaucer explains it by :'; and in the Ayenbite of Inwyt, p. 33. It is the A.S. *scipe*. ind '*Stipendium*, scipe'; Wright's Vocabularies, 113. 34.

194. *Sent*, short for *sendeth*; cf. *serveth* above. Cf. Book of Duch. 1024.

202. *Also*, as; 'as may God save me.'

206. *Her ne gat no geyn*, she obtained for herself no advantage.

211. The metre now becomes extremely artificial. The first stanza is introductory. Its nine lines are rimed *a a b a a b b a b*, with only two rimes. I set back lines 3, 6, 7, 9, to shew the arrangement more clearly. The next four stanzas are in the same metre. The construction is obscure, but is cleared up by l. 350, which is its echo, and again by ll. 270–1. *Swerd* is the nom. case, and *thirleth* is its verb; 'the sword of sorrow, whetted with false complaisance, so pierces my heart, (now) bare of bliss and black in hue, with the (keen) point of (tender) recollection.' Chaucer's 'with . . . remembrance' is precisely Dante's 'Per la puntura della rimembranza'; *Purg.* xii. 20.

214. Cf. p. 215, l. 55.

215. *Awhaped*, amazed, stupified. To the examples in Murray's Dict. add—'Sole by himself, *awhaped* and amate'; Compl. of the Black Knight, 168. See the Glossary.

216. Cf. p. 217, l. 123.

218. *That*, who: relative to *her* above.

220. Observe how the stanza, which I here number as 1, is echoed by the stanza below, ll. 281–289; and so of the rest.

222. Nearly repeated below, p. 214, l. 35.

241. *Founde*, seek after; A. S. *fundian*. For *founde*, all the MSS. have *be founde*, but the *be* is merely copied in from *be more* in l. 240. If we retain *be*, then *befounde* must be a compound verb, with the same sense as before; but there is no known example of this verb, though the related strong verb *befinden* is not uncommon. But see l. 47 above.

247. Cf. p. 217, ll. 107, 108.

256–271. This stanza is in the same metre as that marked 5 below, ll. 317–332. It is very complex, consisting of 16 lines of varying length. The lines which I have set back have but *four* accents; the rest have *five*. The rimes in the first eight lines are arranged in the order *a a a b a a a b*; in the last eight lines this order is precisely reversed, giving *b b b a b b b a*. There are but two rimes throughout. The difficulty of it is considerable.

260. *Namely*, especially, in particular.

262. 'Offended you, as surely as (I hope that) He who knows everything may free my soul from woe.'

265. This refers to ll. 113–5 above.

267. Read *sav-e, mek-e*, [illegible] the line [illegible]

270. Refers to ll. 211–3 above.

272. This stanza answers to that marked 6 below, ll. 333–341. It is the most complex of all, as the lines contain internal rimes. The lines are of the normal length, and arranged with the end-rimes *a a b a a b b a b*, as in the stanzas marked 1 to 4 above. Every line has an internal rime, viz. at the second and fourth accents. In ll. 274, 280, this internal rime is a feminine one, which leaves but *one* syllable (viz. *nay*, *may*) to complete these lines.

The expression 'swete fo' occurs again at p. 214, l. 41: also in Troil. v. 228. And cf. p. 215, ll. 64, 65.

279. 'And then shall this, which is now wrong, (turn) into a jest; and all (shall be) forgiven, whilst I may live.'

281. The stanza here marked 1 answers to the stanza so marked above; and so of the rest. The metre has already been explained.

286. 'There are no other fresh intermediate ways.'

299. 'And must I pray (to you), and so cast aside womanhood?' It is not for the woman to sue to the man. Compare l. 332.

302. 'And if I lament as to what life I lead.'

306. 'Your demeanour may be said to flower, but it bears no seed.' There is much promise, but no performance.

309. *Holde*, keep back. The spelling *Averyll* (or *Auerill*) occurs in MS. Harl. 7333, MS. Addit. 16165, and MSS. T. and P. It is much better than the *Aprill* or *Aprille* in the rest. I would also read *Averill* in Troil. i. 156.

313. *Who that*, whosoever. *Fast*. trustworthy.

315. If an animal is easily startled, it shews that it has not been properly tamed.

320. *Chaunte-pleure*. Godefroy says that there was a celebrated poem of the 13th century named *Chantepleure* or *Pleure-chante*; and that it was addressed to those who sing in this world and will weep in the next. Hence also the word was particularly used to signify any complaint or lament, or a chant at the burial-service. One of his quotations is:—'Heu bre[illegible] honor qui vix duravit per diem, sed longus dolor qui usque [illegible] mortem, gallicè *la chantepleure*'; J. de Aluet, *Serm.*, Ri[illegible] l. 14961, fol. 195, verso. And again:—

'Car le juge de vérité
Pugnira nostre iniquité
Par la balance d'équité

Qui où val de la *chantepleure*
Nous boute en grant adversité
Sanz fin à perpetuité,
Et y parsevere et demeure.'
J. de Meung, *Le Tresor*, l. 1350; ed. Méon.

Tyrwhitt says:—'A sort of proverbial expression for *singing and weeping* successively [rather, little singing followed by much weeping]. See Lydgate, *Trag.* [i. e. *Fall of Princes*] st. the last; where he says that his book is 'Lyke *Chantepleure*, now singing now weping.' In MS. Harl. 4333 is a Ballad which turns upon this expression. It begins: 'Moult vaut mieux *pleure-chante* que ne fait *chante-pleure*.' Clearly the last expression means, that short grief followed by long joy is better than brief joy followed by long grief. The fitness of the application in the present instance is obvious.

Another example occurs in Lydgate's *Fall of Princes*, bk. i. c. 7, *lenvoy*:—

'It is like to the *chaunte-pleure*,
Beginning with ioy, ending in wretchednes.'

328. *A furlong-wey* meant the time during which one can walk a furlong, at three miles an hour. A *mile-way* is twenty minutes; a *furlong-wey* is two minutes and a half; and the double of it is five minutes. Such is the *strict* sense; which is, of course, not to be insisted on here.

330. *Asure*, true blue; the colour of *constancy*; see l. 332.

'Her habyte was of manyfolde colours,
Watchet-*blewe* of fayned *stedfastnesse*,
Her golde allayed like son in watry showres,
Meynt with *grene*, for *chaunge and doublenesse*.'
Lydgate's *Fall of Princes*, bk. vi. c. 1. st. 7.

So in Troil. iii. 885—'bere to him this *blewe* ring.' And see p. 199, l. 7, and the note.

332. 'And to pray to me for mercy.' Cf. ll. 299, 300.

338. *They*, i. e. your ruth and your truth.

341. 'My wit cannot reach, it is so weak.'

342. Here follows the concluding stanza of the Complaint.

344. Read—*For I shal ne'er* (or *nev'r*) *eft pútten*.

346. See note to Parl. of Foules, 342.

350. This line re-echoes l. 211.

357. The reason why the Poem ends here is sufficiently obvious. Here must have followed the description of the temple of Mars, *written in seven-line stanzas*. But it was all *rewritten*

a new metre, and is preserved to us, for all time, in the mous passage in the Knightes Tale; ll. 1109-1192. We have othing to regret.

VIII. Chaucers Wordes unto Adam.

Only extant in MS. T., written by Shirley, and in Stowe's dition of 1561. Dr. Koch says—'It seems that Stowe has aken his text from Shirley, with a few modifications in spelling, nd altered Shirley's *Scriveyn* into *scrivener*, apparently because at word was out of use in his time. *Scriveyn* is O. Fr. *rcrivain*, F. *écrivain*. Lines 3 and 4 are too long [in MS. T. nd Stowe], but *long* and *more* are unnecessary for the sense, herfore I have omitted them.' Mr. Sweet omits *long*, but etains *more*, though it sadly clogs the line. Again, in l. 2, we nd *for to*, where *for* is superfluous.

2. *Boece*, Chaucer's translation of Boethius, an excellent dition of which has been published by Dr. Morris; it also ccurs in the old editions of Chaucer's works. The treatise by Boethius is entitled *De Consolatione Philosophiæ*. *Troilus*, Chaucer's poem of Troilus and Creseyde; in 5 books, all in even-line stanzas. It is partly taken from an Italian poem in ight-line stanzas called *Filostrato*, written by Boccaccio; but vith many variations and large additions.

3. 'Thou oughtest to have an attack of the scab under thy ocks, unless thou write exactly in accordance with my com-osition.'

IX. House of Fame: Book I.

Written in three Books; but I number the lines consecutively hroughout, for convenience; at the same time giving the *separate* umbering within marks of parenthesis. The title of the poem s expressly given at l. 663. The author gives his name as Geffrey, l. 729.

Lydgate's *Temple of Glass* is partly imitated from the House of Fame; Warton, Hist. E. Poet, 1871, iii. 61.

For further remarks see the Preface.

Argument: Book I. A discussion on dreams. I will tell you my dream on the 10th of December. But let me first invoke Morpheus. May those who gladly hear me have joy; but may those who dislike my words have as evil a fate as Crœsus, king of Lydia! (1-110).

I slept, and dreamt I was in a temple of glass, dedicated to Venus. On a tablet of brass I found the opening words of Vergil's Æneid, after which I saw the destruction of Troy, the death of Priam, the flight of Æneas, the loss of Creusa, the voyage of Æneas to Italy, the storm at sea sent by Juno, the arrival of Æneas at Carthage, how kindly Dido received him, how Æneas betrayed and left her, causing Dido's lament and suicide. Similar falsehood was seen in Demophon, Achilles, Paris, Jason, Hercules, and Theseus. Next Æneas sailed to Italy, and lost Palinurus; he visited the lower regions, and there saw Anchises, Palinurus, Dido, and Deiphobus. Afterwards he warred in Italy, slew Turnus, and won Lavinia (111–467).

After this I went out of the temple, and found a large plain. Looking up, I saw an eagle above me, of enormous size and with golden feathers (468–508).

BOOK II. Such a strange vision as mine was never seen by Scipio, Nebuchadnezzar, Pharaoh, or Turnus. O Venus and Muses, help me to tell it! The great eagle swooped down upon me, seized me, and bore me aloft, and told me (in a man's voice) not to be afraid. I thought I was being borne up to the stars, like Enoch or Ganymede. The eagle then addressed me, and told me some events of my own life, and said that he would bear me to the House of Fame, where I should hear many wonderful things (509–710).

The House stood in the midst, between heaven, earth, and sea, and all sounds travelled thither. 'Geoffrey,' said he, 'you know how all things tend to seek their own proper place; a stone sinks down, whilst smokes flies up. Sound is merely broken air, and if you would know how all sounds come to Fame's House, observe how, when a stone is thrown into water, the rings made by the ripples extend from the spot where it fell till they reach the shore. Just so all earthly sounds travel till they reach Fame's House.' He then bade me look downwards, and asked me what I saw. I saw fields, hills, rivers, towns, and sea; but soon, he had soared so high that the whole earth dwindled to a point. I told him I was higher up than ever was Alexander, Scipio, Dædalus, or Icarus. He then bade me look upward; and I saw the zodiac and the milky way, and clouds, mist, snows, rains, and winds gathered beneath me. Then I thought of Boethius and Marcian, and their descriptions of heaven. The eagle would have taught me the names of the stars, but I cared not to learn. He then asked me if I could now hear the sounds that murmured in the House of Fame. I

ıey sounded like the beating of the sea on rocks
945).
ı he set me down upon my feet in a way that led to the
and bade me go forward; observing that I should find
: *words* that flew about in Fame's House assumed the out-
rms of the *men* upon earth who uttered them (1046-90).
K III. Apollo, aid me to write this last book! My rime is
; I aim at expressing my thoughts only (1091-1109).
House of Fame stood high upon a lofty rock, which I
l laboriously. The rock was formed of ice. On the
n side it was covered with names, many of the letters
:h were melted away. On the northern side, it was
: covered with names, which remained unmelted and
On the top of the mountain I found a beautiful House,
: cannot describe though I remember it. It was all of
.nd full of windows. In niches round about were harpers
nstrels, such as Orpheus, Arion, Chiron, and Glasgerion.
m these, by themselves, was a vast crowd of musicians.
were Marsyas, Misenus, Joab, and others. In other
vere jugglers, sorcerers, and magicians; Medea, Circe,
s, and Coll Tregetour. I next beheld the golden gates.
heard the cries of those that were heralds to the goddess
How shall I describe the great hall, that was plated
ıld, and set with gems? High on a throne of ruby sat
ldess, who at first seemed but a dwarf, but presently
ı that she reached from earth to heaven. Her hair was
and she was covered with innumerable ears and tongues.
oulders sustained the names of famous men, such as Alex-
ınd Hercules. On either side of the hall were huge pillars
l. On the first of these, composed of lead and iron, was
' Josephus; the iron was the metal of Mercury, and the
'Saturn. Next, on an iron pillar, was Statius; and on
ron pillars were Homer, Dares, Dictys, Guido, and the
ı Geoffrey, who upbore the fame of Troy. On a pillar
but covered over with tin, was Vergil; and beside him
ınd Lucan. On a pillar of sulphur stood Claudian
1512).
I saw a vast company, all worshipping Fame. These
:cted, but would say of them neither good nor bad. She
nt a messenger to fetch Æolus, the god of wind, who
bring with him two trumpets, namely of Praise and
r. Æolus, with his man Triton, came to Fame. Then,
ıy undeserving suppliants approached her, she bade

Æolus blow his black trump of Slander. He did so, and from it there issued a stinking smoke; and so this second company got renown, but it was evil. A third company sued to her, and she bade Æolus blow his golden trump of Praise. Straightway he did so, and the blast had a perfume like that of balm and roses. A fourth company, a very small one, asked for no fame at all, and their request was granted. A fifth company modestly asked for no fame, though they had done great things; but Fame bade Æolus blow his golden trumpet, till their praise resounded everywhere. A sixth company of idle men, who had done no good, asked for fame; and their request was granted. A seventh company made the same request; but Fame reviled them; Æolus blew his black trump, and all men laughed at them. An eighth company, of wicked men, prayed for good fame; but their request was refused. A ninth company, also of wicked men, prayed for a famous but evil name, and their request was granted. Among them was the wretch who set on fire the temple at Athens (1513–1867).

Then some man perceived me, and began to question me. I explained that I had come to learn strange things, and not to gain fame. He led me out of the castle and into a valley, where stood the house of Dædalus (i. e. the house of Rumour). This strange house was made of basket-work, and was full of holes, and all the doors stood wide open. All sorts of rumours entered there, and it was sixty miles long. On a rock beside it I saw my eagle perched, who again seized me, and bore me into it through a window. It swarmed with people, all of whom were engaged in telling news; and often their stories would fly out of a window. Sometimes a truth and a lie would try to fly out together, and became commingled before they could get away. Every piece of news then flew to Fame, who did as she pleased with each. The house of Dædalus was thronged with pilgrims, pardoners, couriers, and messengers, and I heard strange things. In one corner men were telling stories about love, and there was a crush of men running to hear them. At last I saw a man whom I knew not; but he seemed to be one who had great authority—(*here the poem ends, being incomplete*); ll. 1868–2158).

The general idea of the poem was plainly suggested by the description of Fame in Vergil, the house of Fame as described near the beginning of the twelfth book of Ovid's Metamorphosis, and various hints in Dante's Divina Commedia. For a close and searching comparison between the House of Fame and

Dante's great poem, see the article by A. Rambeau in *Engl. Studien*, iii. 209.

1. For this method of commencing a poem with a dream, compare The Book of the Duchesse, Parl. of Foules, and The Romance of the Rose.

For discourses on dreams, compare the Nonne Preestes Tale, and the remarks of Pandarus in the fifth book of Troilus. Chaucer here propounds several problems; first, what causes dreams (a question answered at some length in the Nonne Preestes Tale, 103–118); why some come true and some do not (discussed in the same, 151-336); and what are the various sorts of dreams (see note to l. 7 below).

There is another passage in Le Roman de la Rose, which bears some resemblance to the present passage. It begins at l. 18699:—

'Ne ne revoil dire des songes,
S'il sunt voirs, ou s'il sunt mençonges;
Se l'en les doit du tout eslire,
Ou s'il sunt du tout à despire:
Porquoi li uns sunt plus orribles,
Plus bel li autre et plus paisible,
Selonc lor appariciones
En diverses complexions,
Et selonc lors divers corages
Des meurs divers et des aages:
Ou se Diex par tex visions
Envoie revelacions,
Ou li malignes esperiz,
Por metre les gens en periz;
De tout ce ne m'entremetrai.'

2. This long sentence ends at line 52.

7. This opens up the question as to the divers sorts of dreams. Chaucer here evidently follows Macrobius, who, in his Commentary on the Somnium Scipionis, lib. i. c. 3, distinguishes *five kinds* of dreams, viz. *somnium*, *visio*, *oraculum*, *insomnium*, and *visum*. The fourth kind, *insomnium*, was also called *fantasma*; and this provided Chaucer with the word *fantome* in l. 11. In the same line, *oracles* answers to the Lat. *oracula*. Cf. Ten Brink, *Studien* p. 101.

18. *The gendres*, the (various) kinds. This again refers to Macrobius, who subdivides the kind of dream which he calls *somnium* into five species, viz. *proprium*, *alienum*, *commune*, *publicum*, and *generale*, according to the things to which they

relate. *Distaunce of tymes*, i. e. whether the thing dreamt of will happen soon, or a long time afterwards.

20. 'Why this is a greater (more efficient) cause than that.'

21. This alludes to the four chief complexions of men; cf. Nonne Prestes Tale, 104. The four complexions were the sanguine, phlegmatic, melancholy, and choleric; and each complexion was likely to have certain sorts of dreams. Thus, in the Nonne Preestes Tale, 108, the *choleric* man is said to dream of arrows, fire, fierce carnivorous beasts, strife, and dogs; whilst the *melancholy* man will dream of bulls and bears and black devils.

22. *Reflexiouns*, the reflections or thoughts to which each man is most addicted; see Parl. of Foules, 99-105.

24. 'Because of too great feebleness of their brain (caused) by abstinence,' &c.

43. *Of propre kynde*, owing to its own nature.

48. The *y* in *By* is run on to the *a* into *avísióuns*.

53. 'As respects this matter, may good befal the great clerks that treat of it.' Of these great clerks, Macrobius was one, and Jean de Meun another. Vincent of Beauvais has plenty to say about dreams in his Speculum Naturale, lib. xxvi.; and he refers us to Aristotle, Gregory (Moralia, lib. viii.), Johannes de Rupella, Priscianus (ad Cosdroe regem Persarum), Augustinus (in Libro de diuinatione dæmonum), Hieronimus (super Matheum, lib. ii.), Thomas de Aquino, Albertus, &c.

58. Repeated (nearly) from l. 1.

63. I here give the text as restored by Willert, who shows how the corruptions in ll. 62 and 63 arose. First of all *dide* was shifted into l. 62, giving *as dide I;* as in Caxton's print. Next, an additional *now* was put in place of *dide* in l. 63; as in P., B., F., and Th., and *dide* was dropped altogether. After this, F. turned the *now* of l. 64 into *yow*, and Cx. omitted it. See also note to l. 111.

64. 'Which, as I can (best) now remember.'

68. Pronounced fully:—With spé-ci-ál de-vó-ci-ćun.

69. Morpheus; see Book of Duch. 137. From Ovid, Met. xi. 592—612; esp. ll. 602, 3:—

> 'Saxo tamen exit ab imo
> Rivus aquæ Lethes.'

73. 'Est prope Cimmerios,' &c.; Met. xi. 592.

75. See Ovid, Met. xi. 613-5; 633.

76. *That . . her* is equivalent to *whose*; cf. Kn. Tale, 1852.

91. Cf. 'Colui, che tutto move,' i. e. He who moves all; Parad.

98. Read *povért'*; cf. Clerkes Tale, 816.
02. Read *misdém-e*; final *e* not elided.
03. Read *málicióus*.
08. 'That, whether he dream when bare-footed or when shod';
ether in bed by night or in a chair by day; i. e. in every case.
e *that* is idiomatically repeated in l. 99.
105. The dream of Crœsus, king of Lydia, and his death vpon
allows, form the subject of the last story in the Monkes Tale.
aucer got it from the Rom. de la Rose, which accounts for
form *Lyde*. The passage occurs at l. 6513:—

'Cresus . . .
Qui refu roi de toute *Lyde*, . . .
Qu'el vous vuet faire au *gibet* pendre.'

109, 110. The rime is correct, because *abreyd* is a *strong*
b. Chaucer does not rime a pp. with a *weak* pt. tense,
ich should have a final *e*. It is a point as to which he is very
rticular. According to Mr. Cromie's Rime-Index, there is just
exception, viz. in the Kn. Tale, 525, 526, where the pt. t.
de is rimed with the 'pp. *leyde*.' But Mr. Cromie happens
have overlooked the fact that *leyde* is here *not* the pp.,
t the *past tense*! In other words, there is really *no* excep-
n to Chaucer's usual practice in the whole of the Cant. Tales.
Book of the Duchess, 192. In l. 109, he refers to l. 65.
111. Here again, as in l. 63, is a mention of Dec. 10. Ten
ink (Studien, p. 151) suggests that it may have been a *Thurs-*
y; cf. the mention of *Jupiter* in ll. 608, 642, 661. If so, the
ar was 1383.
115. 'Like one that was weary with having overwalked
nself by going two miles on pilgrimage.' The difficulty was
t in the walking two miles, but in doing so under difficulties,
ch as going barefoot for penance.
117. *Corseynt*; O.F. *cors seint*, lit. holy body; hence a saint
sainted person, or the shrine where a saint was laid. See
bert of Brunne, Handlyng Synne, 8739:—

'And hys ymage ful feyre depeynte,
Ryȝt as he were a *cors seynt*.'

e also P. Plowman, B. v. 539; Morte Arthure, 1164; and
e spurious) Chaucer's Dream, 942.
118. 'To make that soft (or easy) which was formerly hard.'
e allusion is humorous enough; viz. to the bonds of

matrimony. Here again Chaucer follows Jean de Meun, Rom. de la Rose, 8871 :—

> 'Mariages est maus liens,
> Ainsinc m'aist saint Juliens
> Qui pelerins errans herberge,
> Et saint Lienart qui defferge
> Les prisonniers bien repentans,
> Quant les voit à soi démentans;'

i. e. 'Marriage is an evil bond—so may St. Julian aid me, who harbours wandering pilgrims; and St. Leonard, who frees from their fetters (lit. un-irons) such prisoners as are very repentant, when he sees them giving themselves the lie (or recalling their word).' The 'prisoners' are married people, who have repented, and would recal their plighted vow.

St. Leonard was the patron-saint of captives, and it was charitably hoped that he would extend his protection to the wretched people who had unadvisedly entered into wedlock, and soon prayed to get out of it again. They would thus exchange the *hard* bond for the *soft* condition of freedom. 'St. Julian is the patron of pilgrims; St. Leonard and St. Barbara protect captives'; Brand, Pop. Antiquities, i. 359. And, at p. 363 of the same, Brand quotes from Barnabee Googe :—

> 'But Leonerd of the prisoners doth the bandes asunder pull,
> And breaks the prison-doores and chaines, wherewith his church is full.'

St. Leonard's day is Nov. 6.

119. The MSS. have *slept-e*, which is dissyllabic. Read *sleep*, as in C. T. Prol. 397.

120. Hence the title of one of Lydgate's poems, the Temple of Glass, which is an imitation of the present poem.

130. Cf. the description of Venus' temple (Kn. Tale, 1060), which is imitated from that in Boccaccio's Teseide.

133. Cf. 'naked fletyng in the large see . . . And on hire heed, ful semely for to see, A rose garland fresh and wel smellyng'; Kn. Tale, 1098.

137. 'Hir dowves'; Kn. Tale, 1104. 'Cupido'; id. 1105.

138. *Vulcano*, Vulcan; note the Italian forms of these names. Boccaccio's Teseide has *Cupido* (vii. 54), and *Vulcano* (vii. 43). His face was brown with working at the forge.

143. A large portion of the rest of this First Book is taken up with a summary of the earlier part of Vergil's Aeneid. We have here a translation of the well-known opening lines :—

'Arma uirumque cano, Troiæ qui primus ab oris
Italiam, fato profugus, Lauinia uenit
Littora.'

12. *Synoun*, Sinon; Aen. ii. 195.
13. *With*, i. e. who with; *who* is understood.
15. *Made the hors brogt*, caused the horse to be brought. his idiom, see my note to Man of Lawes Tale, 171.
18. *Ilioun*, Ilium. *Ilium* is only a poetical name for Troy; the medieval writers often use it in the restricted sense of citadel of Troy, where was the temple of Apollo and the ce of Priam. Thus, in the alliterative Troy-book, 11958, t certainly has this sense; and Caxton speaks of 'the ys of *ylyon*'; see Spec. of English, ed. Skeat, p. 94. See the parallel passage in the Nonne Preestes Tale, 535. Still e clearly, in the Leg. Good Women (Dido, 13), Chaucer , of 'the tour Ilioun,' that it 'of the citee was the cheef reoun.'
20. *Polite*, Polites; Aen. ii. 526. Also spelt *Polite* in Troil. 3.
23. *Brende*, was on fire; used intransitively, as in l. 537.
24–173. See Aen. ii. 589–733.
24. *His* refers to Aeneas; Aen. ii. 736.
27. Iulus and Ascanius were one and the same person; see i. 267. On the other hand, Brutus was *not* the same person assius; see Monkes Tale, B. 3887.
32. *Wente*, foot-path; Aen. ii. 737. Cf. Book Duch. 398.
34. 'So that she was dead, but I know not how.' Vergil not say *how* she died.
35. *Gost*, ghost; see Aen. ii. 772.
38. Here Chaucer returns to the first book of the Æneid, h he follows down to l. 256.
44. 'To blow forth, (with winds) of all kinds'; cf. Æn. i. 85.
49. *Iowes*, Jove, Jupiter. This curious form occurs again, 6, 597, 630; see note to l. 586. It is an O. F. nominative, the usual suffixed *s* which marks that case. Boccaccio has *e*.
56. *Achate* (trisyllabic), Achates, Æn. i. 312; where the form *Achate* occurs.
59. The story of Dido is told at length in Le Rom. de la , 13378; in The Legend of Good Women; and in Gower, f. Amantis, bk. iv., ed. Pauli, ii. 4. Chaucer now passes on e fourth book of the Æneid, till he comes to l. 268 below.
62. 'It is not all gold that glistens.' A proverb which

Chaucer took from Alanus de Insulis; see my note to Can. Yeoman's Tale, 962.

273. 'For, as sure as I hope to have good use of my head.' *Brouke* is, practically, in the optative mood. Cf. 'So mot I brouke wel myn eye tweye'; Nonne Preest. Tale, 479. The phrase occurs several times in the Tale of Gamelyn; see note to l. 334 of that poem in my edition.

280–283. These four lines occur in Thynne's edition only, but are probably quite genuine. It is easy to see why they dropped out; viz. owing to the repetition of the word *fynde* at the end of ll. 279 and 283. This is a very common cause of such omissions. See note to l. 504.

286. *By*, with reference to.

288. *Gest*, guest; Lat. *aduena*, Æn. iv. 591.

290. 'He that fully knows the herb may safely lay it to his eye.' So in Cotgrave's Dict., s. v. *Herbe*, we find; '*L'herbe qu'on cognoist, on la doit lier à son doigt*; Prov. Those, or that, which a man knowes best, he must use most.'

305. In the margin of MSS. F. and B. is here written:—'Cauete uos, innocentes mulieres.'

315. *Swete herte*; hence E. *sweetheart*; cf. l. 326.

329. I have no hesitation in inserting *I* after *Agilte*, as it is absolutely required to complete the sense. Read—*Agilt' I yów*, &c.

343. Pronounce *détermínen* (*i* as *ee* in *beet*).

350. 'Fama, malum quo non aliud *uelocius* ullum,' Æn. iv. 174; quoted in the margin of MSS. F. and B.

351. 'Nichil occultum quod non reueletur'; Matt. x. 26: quoted in the margin of MSS. F. and B.

355. *Seyd y-shamed be*, said to be put to shame.

359. *Eft-sones*, hereafter again. In the margin of MSS. F. and B. we here find:—'Cras poterunt turpia fieri sicut heri.' By reading *fieri turpia*, this becomes a pentameter; but it is not in Ovid, nor (I suppose) in classical Latin.

361. *Doon*, already done. *To done*, yet to be done.

366. I read *in* for *into* (as in the MSS.). For similar instances, where the scribes write *into* for *in*, see Einenkel, Streifzüge durch die Mittelengl. Syntax, p. 145.

367. In the margin of MSS. F. and B. is an incorrect quotation of Æn. iv. 548–9:—'tu prima furentem His, germana, malis oneras.'

378. *Eneidos*; because the books are headed *Æneidos liber primus*, &c.

379. See Ovid, *Heroides*, Epist. vii—Dido Æneæ.

380. *Or that*, ere that, before.

381. Only Th. has the right reading, viz. *And nere it to longe to endyte* (where *longe* is an error for *long*). The expressions *And nor hyt were* and *And nere it were* are both ungrammatical. *Nere = ne were*, were it not.

388. In the margin of F. and B. we find:—'Nota: of many vntrewe louers. Hospita, Demaphoon, tua te R[h]odopeia Phyllis Vltra promissum tempus abesse queror.' These are the first two lines of Epistola ii. in Ovid's *Heroides*, addressed by Phyllis to Demophoon. All the examples here given are taken from the same work. Epist. iii. is headed *Briseis, Achilli*; Epist. v., *Oenone Paridi*; Epist. vi., *Hypsipyle Iasoni*; Epist. xii., *Medea Iasoni*; Epist. ix., *Deianira Herculi*; Epist. x., *Ariadne Theseo*. These were evidently suggested by the reference above to the same work, l. 379. See the long note to Group B, l. 61, in my edition of the Prioresses Tale.

Demophoon, son of Theseus, was the lover of Phyllis, daughter of king Sithon in Thrace; she was changed into an almond-tree.

392. *His terme pace*, pass beyond or stay behind his appointed time. He said he would return in a month, but did not do so. See the story in The Legend of Good Women. Gower (ed. Pauli, iii. 361) alludes to her story, in a passage much like the present one.

397. In the margin of F. and B.—'Ouidius. Quam legis a rapta Briseide litera venit'; *Heroid.* Ep. iii. 1.

401. In the same:—'Ut [*miswritten* Vbi] tibi Colc[h]orum memini regina uacaui'; *Heroid.* Ep. xii. 1.

402. In the margin of F. and B.:—'Gratulor Oechaliam'; *Heroid.* Ep. ix. 1; but *Oechaliam* is miswritten *yotholia*.

405. Gower also tells this story; ed. Pauli, ii. 306.

407. In F. and B. is quoted the first line of Ovid, *Heroid.* x. 1. *Adriane*, Ariadne; just as in C. T., Group B, l. 67. Gower has *Adriagne*.

409. 'For, whether he had laughed, or whether he had frowned'; i. e. in any case. Cf. l. 98.

411. 'If it had not been for Ariadne.' We have altered the form of this idiom.

416. *Yle*, isle of Naxos; see note to C. T. Group B, l. 68, in my edition of the Prioresses Tale.

429. *The book*, i. e. Vergil; Æn. iv. 252.

434. *Go*, gone, set out; correctly used. Chaucer passes on to

Æneid, bk. v. The *tempest* is that mentioned in Æn. v. 10; the *steersman* is Palinurus, who fell overboard; Æn. v. 860.

439. See Æn. bk. vi. The *isle* intended is Crete, Æn. vi. 14, 23; which was not at all near (or 'besyde') Cumæ, but a long way from it. Æneas then descends to hell; sees Anchises (vi. 679); Palinurus (337); Dido (450;) Deiphobus, son of Priam (495); and the tormented souls (580).

447. *Which* refers to the various sights in hell.

449. *Claudian*, Claudius Claudianus, who wrote *De raptu Proserpinae* about A.D. 400. *Daunte* is Dante, with reference to his *Inferno*.

451. Chaucer goes on to Æn. vii–xii, of which he says but little.

458. *Lavyna* is Lavinia; the form *Lavina* occurs in Dante, Purg. xvii. 37.

468. Accent *Whan*; compare the next line.

474. 'But I do not know who caused them to be made.'

475. Read *ne in* as *nin*; as in Squi. Tale, 35.

482. This waste space corresponds to Dante's 'gran diserto,' Inf. i. 64; or, still better, to his 'landa' (Inf. xiv. 8), which was too sterile to support plants. So again, l. 486 corresponds to Dante's 'arena arida e spessa,' which has reference to the desert of Libya; Inf. xiv. 13.

487. 'As fine [said of the sand] as one may see still lying.' Jephson says *yet* must be a mistake, and would read *yt*. But it makes perfect sense. Cx. Th. read *at eye* (put for *at yë*) instead of *yet lye*, which is perhaps better. *At yë* means 'as presented to the sight.'

498. *Kenne*, discern. The offing at sea has been called the *kenning*; and see *Kenning* in Halliwell.

500. *More*, greater. Imitated from Dante, *Purgat.* ix. 19, which Cary translates thus:—

> 'Then, in a vision, did I seem to view
> A golden-feather'd eagle in the sky,
> With open wings, and hovering for descent.'

Cf. also the descent of the angel in *Purg.* ii. 17–24.

504–7. The omission of these lines in F. and B. is simply due to the scribe slipping from *bright* in l. 503 to *brighte* in l. 507. Cf. note to l. 280.

HOUSE OF FAME: BOOK II.

511. *Listeth*, pleases, is pleased: the alteration (in MS. F.) to *listeneth* is clearly wrong, and due to confusion with *herkneth* above.

514. *Isaye*, Isaiah: actually altered, in various editions, to *I saye*, as if I meant 'I say.' The reference is to 'the vision of Isaiah'; Isa. i. 1; vi. 1. *Scipioun*, Scipio; see note to Parl. Foules, 31, and cf. Book of the Duch. 284.

515. *Nabugodonosor*, Nebuchadnezzar. The same spelling occurs in the Monkes Tale (Group B, 3335), and is a mere variant of the form *Nabuchodonosor* in the Vulgate version, Dan. i–iv. Gower has the same spelling; Conf. Amant. bk. i., near the end.

516. *Pharo*; spelt *Pharao* in the Vulgate, Gen. xli. 1–7. See Book of the Duchesse, 280–3.

Turnus; alluding to his vision of Iris, the messenger of Juno; Æneid ix. 6. *Elcanor*; this somewhat resembles *Elkanah* (in the Vulgate, *Elcana*), 1 Sam. i. 1; but I do not know where to find any account of his vision, nor do I at all understand who is meant.

518. *Cipris*, Venus, goddess of Cyprus; called *Cipryde* in Parl. Foules, 277. Dante has *Ciprigna*; Par. viii. 2.

519. *Favour*, favourer, helper, aid; not used in the ordinary sense of Lat. *fauor*, but as if it were formed from O. F. *favor*, Lat. *fauere*, to be favourable to. Godefroy gives an example of the O. F. verb *faver* in this sense.

521. *Parnaso*; the spelling is imitated from the Ital. *Parnaso*, i. e. Parnassus, in Dante, Par. i. 16. So also *Elicon* is Dante's *Elicona*, i. e. Helicon, Purg. xxix. 40. But the passage in Dante, which Chaucer here especially imitates is that in Inf. ii. 7–9:—

> 'O Muse, o alto ingegno, or m' aiutate;
> O mente, che scrivesti ciò ch' io vidi,
> Qui si parrà la tua nobilitate.'

This Cary thus translates:—

> 'O Muses! O high genius, now vouchsafe
> Your aid. O mind, that all I saw hast kept
> Safe in a written record, here thy worth
> And eminent endowments come to proof.'

Hence *ye* in l. 520 answers to Dante's *Muse*, the Muses; and

Thought in l. 523 answers to Dante's *mente*. Cf also Parad. xviii. 82–87. And see the parallel passage in Anelida, 15–19.

The reason why Chaucer took *Helicon* to be a well rather than a mountain is because Dante's allusion to it is dubiously worded; see Purg. xxix. 40.

528. *Engyne* is accented on the latter syllable, as in Troil. ii. 565, iii. 274.

529. *Egle*, the eagle in l. 499; cf. ll. 503–7.

534. Partly imitated from Dante, Purg. ix. 28–30:—

> 'Poi mi parea che, più rotata un poco,
> Terribil come fulgor discendesse,
> E me rapisse suso infino al foco.'

Cary's translation is:—

> 'A little wheeling in his aëry tour,
> Terrible as the lightning, rushed he down,
> And snatch'd me upward even to the fire.'

But Chaucer follows still more closely, and verbally, a passage in Machault's Jugement du Roi de Navarre, ed. Tarbé, 1849, p. 72, which has the words—

> 'la foudre
> Que mainte ville mist en poudre';

i. e. literally, 'the *foudre* (thunder-bolt) which reduces many a town to powder.'

Curiously enough, almost the same words occur in Boethius, bk. i. met. 4, where Chaucer's translation has:—'ne þe wey of þonder-lyȝt, þat is wont to smyte heyȝe toures.' It hence appears that Chaucer copies Machault, and Machault translates Boethius. There are some curious M. E. verses on the effects of thunder in Popular Treatises on Science, ed. Wright, p. 136.

Foudre represents the Lat. *fulgur*. One of the queer etymologies of medieval times is, that *fulgur* is derived *a feriendo*; Vincent of Beauvais, Spec. Nat. iv. 59. It was held to be quite sufficient, that both *fulgur* and *ferire* begin with *f*.

537. *Brende*, burnt, was set on fire. The idea is that of a falling thunderbolt, which seems to have been conceived of as being a material mass, set on fire by the rapidity of its passage through the air; thus confusing the flash of lightning with the fall of a meteoric stone. See Mr. Aldis Wright's note on *thunder-stone*, Jul. Cæs. i. 3. 49.

543. *Hente*, caught. We find a similar use of the word in an

old translation of Map's Apocalypsis Goliæ, printed in Morley's Shorter Eng. Poems, p. 13:—

'And by and by I fell into a sudden trance,
And all along the air was marvellously *hent*.'

544. *Sours*, sudden ascent, a springing aloft. It is well illustrated by a passage in the Somp. Tale (C. T. 7520):—

'Therfor right as an hauk upon a *sours*
Up springeth into the aire, right so praieres
Of charitable and chast besy freres
Maken hir *sours* to Goddes eres two.'

It is precisely the same word as M. E *sours*, mod. E. *source*, i. e. rise, spring (of a river). Etymologically, it is the feminine of O. F. *sors*, pp. of *sordre*, to rise (Lat. *surgere*). At a later period, the *r* was dropped, and the word was strangely confused in sound with the verb *souse*, to pickle. Moreover, the original sense of 'sudden ascent' was confused with that of 'sudden descent,' for which the correct term was (I suppose) *swoop*. Hence the old verb to *souse*, in the sense 'to swoop down,' or 'to pounce upon,' or 'to strike,' as in Shak. K. John, v. 2. 150; Spenser, F. Q. i. 5. 8; iii. 4. 16; iv. 3. 19, 25; iv. 4. 30; iv. 5. 36; iv. 7. 9. The sense of 'downward swoop' is particularly clear in Spenser, F. Q. ii. 11. 36:—

'Eft fierce retourning, as a faulcon fayre,
That once hath failed of her *souse* full neare,
Remounts againe into the open ayre,
And unto better fortune doth her-selfe prepayre.'

Such is the simple solution of the etymology of mod. E. *souse*, as used by Pope (Epilogue to Satires, Dial. ii. 15)—'Spread thy broad wing, and *souse* on all the kind.'

557. Cf. Dante, *Inf.* ii. 122:—'Perchè tanta viltà nel core allette?' Also *Purg.* ix. 46:—'Non aver tema.'

562. 'One that I could name.' This personal allusion can hardly refer to any one but Chaucer's wife. The familiar tone recalls him to himself; yet the eagle's voice sounded kindly, whereas the poet sadly tells us that his wife's voice sounded far otherwise: 'So was it never wont to be.' See Ward's Chaucer, pp. 84, 85; and cf. l. 2015 below.

573. It would appear that, in Chaucer, *seynt* is sometimes dissyllabic; but it may be better here to use the feminine form *seynt-e*, as in l. 1066. Observe the rime of *Marie* with *carie*.

576. 'For so certainly may God help me, as thou shalt have no harm.'

586. *Ioves*, Jove, Jupiter; cf. l. 597. This remarkable form occurs again in Troil. ii. 1607, where we find the expression '*Ioves* let him never thrive'; and again in Troil. iii. 3—'O *Ioves* doghter dere'; and in Troil. iii. 15, where *Ioves* is in the vocative case. The form is that of an O.F. nominative; cf. *Charles, Jacques, Jules.*

Stellifye, make into a constellation; 'whether will Jupiter turn me into a constellation.' This alludes, of course, to the numerous cases in which it was supposed that such heroes as Hercules and Perseus, or such heroines as Andromeda and Callisto were changed into constellations; see Kn. Tale, 1198. Cf. 'No wonder is thogh Iove hir stellifie'; Leg. Good Women, prol. 525.

588. Perhaps imitated from Dante, Inf. ii. 32, where Dante says that he is neither Æneas nor Paul. Chaucer here refers to various men who were borne up to heaven, viz. Enoch (Gen. v. 24), Elijah (2 Kings ii. 11), Romulus, and Ganymede. Romulus was carried up to heaven by Mars; Ovid, *Metam.* xiv. 824. Ganymede was carried up to heaven by Jupiter in the form of an eagle; see Ovid, *Metam.* x. 160, where Ovid adds:—

> 'qui nunc quoque pocula miscet,
> invitaque Iovi nectar Iunone ministrat.'

In the passage in Dante (Purg. ix. 19-30) already alluded to above (note to l. 534), there is a reference to Ganymede (l. 23).

592. *Boteler*, butler. No burlesque is here intended. 'The idea of Ganymede being *butler* to the gods appears ludicrous to us, who are accustomed to see the office performed by menial servants. But it was not so in the middle ages. Young gentlemen of high rank carved the dishes and poured out the wine at the tables of the nobility, and grace in the performance of these duties was highly prized. One of the oldest of our noble families derives its surname from the fact that its founder was *butler* to the king'; Bell. So also, the royal name of *Stuart* is merely *steward.*

597. *Therabout*, busy about, having it in intention.

600-4. Imitated from Vergil's words of reassurance to Dante; Inf. ii. 49.

608. The eagle says he is Jupiter's eagle; 'Iouis ales,' Æn. i. 394.

614-640. A long sentence of 27 lines.

618. I supply *goddesse*, to complete the line. Cf. 'In worship

of Venús, goddésse of love'; Kn. Tale, 1046; and again, 'goddésse,' id. 243, 299.

621. The necessity for correcting *lytel* to *lyte* is obvious from the rime, since *lyte is* rimes with *dytees*. Chaucer seems to make *lyte* dissyllabic; it rimes with *Arcite*, Kn. Ta. 476, 1769, 1816; and with *hermyte* in l. 659 below. In the present case, the *e* is elided—*lyt'is*. For similar rimes, cf. *nones*, *non is*, C. T. Prol. 523; *beryis*, *mery is*, Non. Pr. Ta. 145; *swevenis*, *swevene is*, id. 101.

623. In a note to Cant. Ta. 17354, Tyrwhitt says that perhaps *cadence* means 'a species of poetical composition distinct from riming verses.' But it is difficult to shew that Chaucer ever composed anything of the kind, unless it can be said that his translation of Boethius or his Tale of Melibeus is in a sort of rhythmical prose. It seems to me just possible that by *rime* may here be meant the ordinary riming of two lines together, as in the Book of the Duchess and the House of Fame, whilst by *cadence* may be meant lines disposed in stanzas, as in the Parliament of Foules. There is nothing to shew that Chaucer had, at this period, employed the 'heroic verse' of the Legend of Good Women. However, we find the following quotation from Jullien in Littré's Dictionary, s. v. *Cadence*. 'Dans la prose, dans les vers, la cadence n'est pas autre chose que le rhythme ou le nombre: seulement on y joint ordinairement l'idée d'une certaine douceur dans le style, d'un certain art dans l'arrangement des phrases ou dans le choix des mots que le rhythme proprement dit ne suppose pas du tout.' This is somewhat oracular, as it is difficult to see why *rhythm* should not mean much the same thing.

639, 640. Cf. Troilus, i. 517, 518.

652. In a note upon the concluding passage of the Cant. Tales, Tyrwhitt says of the House of Fame:—'Chaucer mentions this among his works in the Leg. Good Women, verse 417. He wrote it while he was Comptroller of the Custom of Wools, &c. (see Bk. ii. l. 144-8 [the present passage]), and consequently after the year 1374.' See Ward's Chaucer, pp. 76, 77, with its happy reference to Charles Lamb and his 'works'; and compare a similar passage in the Prol. to Legend of Good Women, 30-6.

662. Cf. Dante, *Inf.* i. 113, which Cary thus translates:—

> —'and I, thy guide,
> Will lead thee hence through an eternal space.'

678. *Long y-served*, faithfully served for a long time, i.e. after

a long period of devotion; alluding to the word *servant* in the sense of lover.

681. Alluding to sudden fallings in love, especially 'at first sight.' Such take place at hap-hazard; as if a blind man should accidentally frighten a hare, without in the least intending it. We find in Hazlitt's collection of Proverbs—'The hare starts when a man least expects it'; p. 373.

682. *Iolytee and fare*, happiness and good speed. The very same words are employed, but ironically, by Theseus in the Knight's Tale; ll. 949, 951. The *hare* also accompanies them; id. 952.

683. 'As long as they find love to be as true as steel.' Cf. Troilus, iv. 325:—'God leve that ye fynde ay love of stele.'

689. 'And more beards made in two hours,' &c. 'Yet can a miller make a clerkes berd'; (Reves Tale), C. T. 4094. 'Yet coude I make his berd': C. T. 5943. Tyrwhitt's note on the former passage is: '*make a clerkes berd*,' i. e. cheat him. *Faire la barbe* is to *shave*, or *trim* the beard; but Chaucer translates the phrase literally, at least when he uses it in its metaphorical sense. Boccace has the same metaphor, *Decamerone*, viii. 10. Speaking of some exorbitant cheats, he says that they applied themselves 'non a radere, ma a scorticare huomini' [not to shave men, but to scarify them]; and a little lower—'si a soavemente *la barbiera* saputo menare il rasoio' [so agreeably did the she-barber know how to handle the razor]. *Barbiera* has a second and a bad sense; see Florio's Dictionary.

> 'Myght I thaym have spyde,
> I had *made thaym a berd*.'
>
> Towneley Mysteries, p. 144.

692. *Holding in hond* means keeping in hand, attaching to oneself by feigned favours; just as *to bear in hand* used to mean to make one believe a thing; see my note to Man of Lawes Tale, 620.

695. *Lovedayes*, appointed days of reconciliation; see Morris's note to Chaucer's Prol. 258, and my note to P. Plowman, B. iii. 157. 'What, quod she, maked I not a *louedaie*, bitwene God and mankind, and chese a maide to be nompere [umpire], to put the quarell at ende?' Test. of Love, bk. i. ed. 1561, fol. 287.

698. *Cornes*, grains of corn; see note to Monkes Tale (Group B, 3225), in my edition of the Prioresses Tale, &c.

700. *Wis*, certainly; cf. *i-wis*. The *i* is short.

702. *Impossible* (accent on *i*); cf. Clerkes Tale, 713.

703. *Pyes*, mag-pies, chattering birds; Squi. Ta. 649.

708. *Worthy for to leve*, worthy to believe, worthy of belief.

712. *Thyn owne book*, i.e. the book you are so fond of, viz. Ovid's Metamorphoses, which Chaucer quotes so continually. Libraries in those days were very small (Cant. Ta. Prol. 294); but we may be almost certain that Chaucer had a copy of the Metamorphoses of his own. The reference here is to Ovid's description of the House of Fame, *Metam.* xii. 39–63. See Golding's translation of this passage in the Preface.

730. Cf. Dante, *Par.* i. 109, which Cary thus translates:—

> 'All natures lean,
> In this their order, diversely,' &c.

738. *That* practically goes with *hit falleth doun*, in l. 741. The sentence is ill-constructed, and not consistent with grammar, but we see what is meant.

742. *By*, with reference to (as usual in M.E.). Cf. Dante, *Purg.* xviii. 28, which Cary thus translates:—

> 'Then, as the fire points up, and mounting seeks
> His birth-place and his lasting seat,' &c.

745. *At his large*, unrestrained, free to move.

746. *Charge*, a heavy weight, opposed to *light thing*. The verb *seke* is understood from l. 744. 'A light thing (seeks to go) up, and a weight (tends) downwards.' In Tyrwhitt's glossary, the word *charge*, in this passage, is described as being a verb, with the sense 'to weigh, to incline on account of weight.' How this can be made to suit the context, I cannot understand. *Charge* occurs as a sb. several times in Chaucer, but chiefly with the secondary sense of 'importance'; see Kn. Tale, 426, 1429, and the Glossaries to the Prioresses Tale and Man of Lawes Tale. In the Clerkes Tale, 163, it means 'weight,' nearly as here.

750. *Skilles*, reasons. The above 'reasons' prove nothing whatever as regards the fish in the sea, or the trees in the earth; but the eagle's mode of reasoning must not be too closely enquired into. The fault is not Chaucer's, but arises from the extremely imperfect state of science in the middle ages. Chaucer had to accept the usual account of the four elements, disposed, according to their weight, in four layers; earth being at the bottom, then water, then air, and lastly fire above the air. See the whole scheme in Gower, Conf. Amant. bk. vii.; ed. Pauli, ii. 104: or Popular Treatises on Science, ed. Wright, p. 134.

765. So also in Cant. Tales, 7814 :—

'every soun
Nis but of eir reverberacioun,
And ever it wasteth lite and lite aweye.'

The theory of sound is treated of in Vincent of Beauvais, Speculum Naturale, lib. iv. c. 14. The ancients seem to have understood that sound is due to the vibration of the air; see ll. 775, 779. Thus, in the treatise by Boethius, *De Musica* (to which Chaucer expressly refers in Non. Prest. Tale, l. 472), lib. i. c. 3, I find :—'Sonus vero præter quendam pulsum percussionemque non redditur . . . Idcirco definitur sonus, aeris percussio indissoluta usque ad auditum.'

788. *Experience*, i. e. experiment. The illustration is a good one ; I have no doubt that it is obtained, directly or at second-hand, from Boethius. Vincent of Beauvais, Spec. Nat. lib. xxv. c. 58, says :—'Ad quod demonstrandum inducit idem Boetius tale exemplum: Lapis proiectus in medio stagni facit breuissimum circulum, et ille alium, et hoc fit donec vel ad ripas peruenerit vel impetus defecerit.' This merely gives the substance of what he says; it will be of interest to quote the original passage, from the treatise *De Musica*, lib. i. c. 14, which chapter I quote in full :—

'Nunc quis modus sit audiendi disseramus. Tale enim quiddam fieri consuevit in uocibus, quale cum paludibus uel quietis aquis iactum eminus mergitur saxum. Prius enim in paruissimum orbem undam colligit, deinde maioribus orbibus, undarum globos spargit, atque eo usque dum fatigatus motus ab eliciendis fluctibus conquiescat. Semperque posterior et maior undula pulsu debiliori diffunditur. Quod si quid sit, quod crescentes undulas possit offendere, statim motus ille reuertitur, et quasi ad centrum, unde profectus fuerat, eisdem undulis rotundatur. Ita igitur cum aer pulsus fecerit sonum, pellit alium proximum, et quodammodo rotundum fluctum aeris ciet. Itaque diffunditur et omnium circunstantium (*sic*) simul ferit auditum, atque illi est obscurior uox, qui longius steterit, quoniam ad eum debilior pulsi aeris unda peruenit.'

792. *Covercle*, a pot-lid. Cotgrave cites the proverb—'*Tel pot tel couvercle*, Such pot, such potlid, like master, like man.'

794. *Wheel* must have been glossed by *cercle* (circle) in an early copy; hence MSS. F. and B. have the reading—'That whele sercle wol cause another whele,' where the gloss has crept into the text.

798. *Roundel*, a very small circle; *compas*, a very large circle. *Roundel* is still a general term for a small circular charge in heraldry; if *or* (golden), it is called a *bezant*; if *argent* (white), it is called a *plate*; and so on. In the Sec. Non. Tale, 45, *compas* includes the whole world.

801. *Multiplying*, increasing in size.

805. 'Where you do not observe the motion above, it is still going on underneath.' This seems to allude to the depression between each undulation.

808. This is an easy way of getting over a difficulty. It is no easy task to prove the contrary of every false theory!

811. *An air aboute*, i. e. a surrounding layer, or hollow sphere, of air.

822. I would rather 'take it in game'; and so I accept it.

826. *Fele*, experience, understand by experiment.

827. I here take the considerable liberty of reading *the mansioun*, by comparison with l. 831. Those who prefer to read *sum place stide*, or *som styde*, or *some stede*, can do so! The sense intended is, obviously—'And that the dwelling-place, to which each thing is inclined to resort, has its own natural stead,' i. e. position. Fishes, for example, naturally exist in *water*; the trees, upon the *earth*; and sounds, in the *air*; water, earth, air, and fire being the four 'elements.' Cf. the phrase—'to be in his *element*.'

836. *Out of*, i. e. not in; answering to l. 838.

846. Referring to Ovid's description, *Met.* xii. 39. 40.

> 'Orbe locus medio est inter terrasque fretumque
> Coelestesque plagas, triplicis confinia mundi.'

I suspect that Ovid's *triplicis confinia mundi* is the origin of Chaucer's phrase *tryne compas*, in Sec. Non. Tale, 45.

857. The 'terms of philosophy' are all fully and remorselessly given by Gower, Conf. Amant. bk. vii.

861. It is remarkable that Chaucer, some years later, repeated almost the same thing in the introduction to his treatise on the Astrolabe, in somewhat different words, viz. 'curious enditing and hard sentence is full heuy atones for swich a child to lerne'; l. 32.

866. *Lewedly*, in unlearned fashion; in his Astrolabe, l. 42, Chaucer says he is 'but a *lewd* compilatour of the labour of olde Astrologiens.'

868. The eagle characteristically says that his reasons are so 'palpable,' that they can be shaken by the *bills*, as men shake

others by the hand. It is perhaps worth adding that the word *bill* was too vulgar and familiar to be applied to a hawk, which had only a *beak* (the French term, whereas *bill* is the A. S. *bile*). 'Ye shall say, this hauke has a large *beke*, or a shortt beke; and call it not *bille*;' Book of St. Alban's, fol. a 6, back. The eagle purposely employs the more familiar term.

873. Chaucer meekly allows that the eagle's explanation is a *likely* one. He was not in a comfortable position for contradiction in argument, and so took a wiser course. The eagle resents this mild admission, and says he will soon find out the truth, 'top, and tail, and every bit.' He then eases his mind by soaring 'upper,' resumes his good temper, and proposes to speak 'all of game.'

888. Cf. Dante, *Par.* xxii. 128, which Cary thus translates:

> 'Look downward, and contemplate, what a world
> Already stretch'd under our feet there lies.'

900. *Unethes*, with difficulty; because large animals could only just be discerned. The graphic touches here are excellent.

901. *Rivér-es*, with accent on the former *e* (pronounced as *a* in *bare*). Cf. Ital. *riviera*.

907. *Prikke*, a point. 'Al þe envyronynge of þe erþe aboute ne halt but þe resoun of a *prykke* at regard of the gretnesse of heuene'; tr. of Boethius, bk. ii. pr. 7.

> 'And doun fro thennes faste he gan avyse
> This litel spot of erthe, that with the see
> Enbraced is;' Troilus, bk. v. near the end.
>
> 'Vidi questo globo
> Tal, ch' io sorriso del suo vil sembiante.'
> Dante, *Parad.* xxii. 134.

See also Parl. Foules, 57, 58; and note that the above passage from Troilus is copied from the Teseide (xi. 2).

915. The note in Gilman's Chaucer as to Alexander's *dreams*, is entirely beside the mark. The word *dreme* (l. 917) refers to Scipio only. The reference is to the wonderful mode in which Alexander contrived to soar in the air in a car upborne by four gigantic griffins.

> 'Now is he won þurȝe þar wingis vp to the wale cloudis;
> So hiȝe to heuen þai him hale in a hand-quile,
> Midil-erth bot as a mylnestane, na mare, to him semed.'
> Wars of Alexander, ed. Skeat (E. E. T. S.), 5523.

Macedo, the Macedonian.

916. *King*, kingly hero; not king in the strict sense. *Dan Scipio*, lord Scipio. See notes to Parl. Foules, 29; Book of the Duch. 284; Ho. Fame, 514.

919. *Dedalus* (i. e. Dædalus) and *Ycarus* (Icarus) are mentioned in the Rom. de la Rose, 5242; and cf. Gower, Conf. Amant. bk. iv., ed. Pauli, ii. 36; and Dante, *Inf.* xvii. 109. All take the story from Ovid, *Metam.* viii. 183. Dædalus constructed wings for himself and his son Icarus, and flew away from Crete. The latter flew too high, and the sun melted the wax with which some of the feathers were fastened, so that he fell into the sea and was drowned. Hence Dædalus is here called *wrecche*, i. e. miserable, because he lost his son; and Icarus *nice*, i. e. foolish, because he disobeyed his father's advice, not to fly too high.

922. *Malt*, melted. Gower has the same word in the same story; ed. Pauli, ii. 37.

925. Cf. Dante, *Par.* xxii. 19, which Cary thus translates:

'But elsewhere now I bid thee turn thy view.'

930. See note to l. 986 below, where the original passage is given.

931. This line seems to have been suggested by (and to refer solely to) the word *citizein* in l. 930. The note in Bell's Chaucer says: 'This appears to be an allusion to Plato's Republic.' If this be not right, I know of no better explanation.

932. *Eyrisshe bestes*, aerial animals; alluding to the signs of the zodiac, such as the Ram, Bull, Lion, Goat, Crab, Scorpion, &c.; and to other constellations, such as the Great Bear, Eagle, Swan, Pegasus, &c. Chaucer himself explains that the 'zodiak is cleped the cercle of the signes, or the cercle of the *bestes*; for *zodia* in langage of Grek sownyth *bestes* in Latyn tonge'; Astrolabe, part 1, § 21, l. 35. Cf. 'beasts' in Rev. iv. 6. The phrase recurs in l. 965 below; see also ll. 1003-7.

934. *Goon*, march along, walk on, like the Ram or Bull; *flee*, fly, like the Eagle or Swan. He alludes to the apparent revolution of the heavens round the earth.

936. *Galaxye*, galaxy, or milky way, formed by streaks of closely crowded stars; already mentioned in the Parl. of Foules, 56. Cary, in a note to Dante, *Parad.* xxv. 18, says that Dante, in the Convito, p. 74, speaks of *la galassia*—'the galaxy, that is, the white circle which the common people call the way of St. James'; on which Biscioni remarks:—'The common people formerly considered the milky way as a sign by night to

pilgrims, who were going to St. James of Galacia; and this perhaps arose from the resemblance of the word *galaxy* to *Galicia*; [which may be doubted]. I have often,' he adds, 'heard women and peasants call it the Roman road, *la strada di Roma*.'

The fact is simply, that the Milky Way looks like a sort of road or street; hence the Lat. name *uia lactea*, as in Ovid, *Metam.* i. 168. Hence also the Roman peasants called it *strada di Roma*; the pilgrims to Spain called it *the road to Santiago* (Quarterly Review, Oct. 1873, p. 464); and the English called it the *Walsingham way*, owing to this being a route much frequented by pilgrims, or else *Watling-street*, which was a famous old road, and probably ran (not as usually said, from Kent to Cardigan Bay, but) from Kent to the Frith of Forth, see Annals of England, p. 6. The name of *Vatlant Streit* (Watling Street) is given to the milky way in the Complaint of Scotland, ed. Murray, p. 58; and G. Douglas calls it *Watling Streit* in his translation of Vergil, *Æn.* iii. 516, though there is no mention of it in the original: see Small's edition of the Works of G. Douglas, vol. ii. p. 151. And again, it is called *Wadlyng Strete* in Henrysoun's *Traitie of Orpheus*; see Jamieson's Scottish Dictionary. See my note to P. Plowman, C. i. 52; Florence of Worcester, *sub anno* 1013; and Laws of Edward the Confessor, cap. 12.

942. Gower also relates this story (Conf. Amant. ii. 34), calling the sun *Phebus*, and his son *Pheton*, and using *carte* in the sense of 'chariot,' as Chaucer does. Both copy from Ovid, *Metam.* ii. 32-328.

944. *Cart-hors*, chariot-horses (plural). There were four horses, named Pyroëis, Eous, Aethon, and Phlegon; *Met.* ii. 153. Hence *gonne* and *beren* are in the plural form; cf. l. 952.

948. *Scorpioun*, the well-known zodiacal constellation and sign; called *Scorpius* in Ovid, *Met.* ii. 196.

972. *Boece*, Boethius. He refers to the passage which he himself thus translates: 'I have for sothe swifte fetheres that surmounten the heyght of the heuene; whan the swifte thought hath clothed it-self in tho fetheres, it dispiseth the hateful erthes, and surmounteth the heyghenesse of the greet eyir; and it sëith the cloudes by-hynde hir bak'; bk. iv. met. 1.

985. *Marcian*. Cf. C. T. 9606 (March. Tale):—

> 'Hold thou thy pees, thou poet Marcian,
> That wrytest us that ilke wedding murie
> Of hir, Philologie, and him, Mercurie.'

Martianus Minneus Felix Capella was a satirist of the fifth

century, and wrote the Nuptials of Philology and Mercury, *De Nuptiis Philologiæ et Mercurii*, above referred to. It consists of two books, followed by seven books on the Seven Sciences; see Warton's Hist. E. Poetry, ed. 1871, iii. 77. 'Book viii (l. 857) gives a hint of the true system of astronomy. It is quoted by Copernicus;' Gilman.

986. *Anteclaudian.* The *Anticlaudianus* is a Latin poem by Alanus de Insulis, who also wrote the *De Planctu Naturæ*, alluded to in the Parl. of Foules, 316 (see note). This poem is printed in Anglo-Latin Satirical Poets, ed. Wright, pp. 268–428; see, in particular, Distinctio Quarta, capp. 5–8, and Distinctio Quinta, cap. 1; pp. 338–347. It is from this poem that Chaucer probably borrowed the curious word *citizein* (l. 930) as applied to the *eyrisshe bestes* (l. 932). Thus, at p. 338 of Wright's edition, we find—

> 'Aeris occultos aditus, secreta, latebras
> Altius inquirit Phronĕsis, sensuque profundo
> Vestigans, videt intuitu meliore *vagantes*
> *Aerios cives.*'

So again, ll. 966–969 above may well have been suggested by these lines (on p. 340), and other similar lines :—

> 'Aeris excurso spatio, quo nubila coeli
> Nocte sua texunt tenebras, quo pendula nubes
> In se cogit aquas, quo grandinis ingruit imber,
> Quo certant venti, quo fulminis ira tumescit,
> Æthera transgreditur Phronesis.'

1003. *Or him or here*, or him or her, hero or heroine; e. g. Hercules, Perseus, Cepheus, Orion; Andromeda, Callisto (the Great Bear), Cassiopeia. Cf. Man of Lawes Tale, 460.

1004. *Raven*, the constellation *Corvus*; see Ovid, Fasti, ii. 243–266. *Either bere*; Ursa Maior and Ursa Minor.

1005. *Ariones harpe*, Arion's harp, the constellation Lyra; Ovid's Fasti, i. 316; ii. 76.

1006. *Castor, Polux*; Castor and Pollux; the constellation Gemini. *Delphyne*, Lat. Delphin; the constellation Delphin (Ovid, Fasti, i. 457) or Delphinus, the Dolphin.

> 'Astris Delphina recepit
> Iupiter, et stellas iussit habere nouem.'
> Ovid's Fasti, ii. 117.

1007. *Athalante* does not mean Atalanta, but represents *Atlante*, the ablative case of *Atlas*. Chaucer has mistaken the

form, having taken the story of the Pleiades (the seven daughters of Atlas and Pleione) from Ovid's Fasti, v. 83:—

'Hinc sata *Pleïone* cum coelifero *Atlante*
iungitur, ut fama est; *Pleïadas*que parit.'

1021. *Up the heed*, up with your head; look about you.

1022. 'St. Julian (to our speed); lo! (here is) a good hostelry.' The eagle invokes or praises St. Julian, because they have come to their journey's end, and the poet may hope for a good reception in the House of Fame. St. Julian was the patron saint of hospitality; see Chaucer's Prologue, 340. In Le Roman de la Rose, 8872, I find:—

'Ainsinc m'aïst saint Juliens,
Qui pelerins errans herberge.'

In Bell's Chaucer, i. 92, is the following: '"Ce fut celluy Julien qui est requis de ceux qui cheminent pour avoir *bon hostel*": Legende Dorée. Having by mischance slain his father and mother, as a penance, he established a hospital near a dangerous ford, where he lodged and fed travellers gratuitously.'

See Tale xviii. in the Gesta Romanorum, in Swan's Translation; Caxton's Golden Legende; and the Metrical Lives of Saints in MS. Bodley, 1596, fol. 4. 'I pray God and St. Julian to send me a good lodging at night'; translation of Boccaccio, *Decam.* Second Day, nov. 2; quoted in Swan's tr. of Gesta Romanorum, p. 372. See Warton, Hist. Eng. Poet., ed. Hazlitt, i. 247; ii. 58.

1024. 'Canst thou not hear that which I hear?'

1034. *Peter*! By St. Peter; a common exclamation, which Warton amazingly misunderstood, asserting that Chaucer is here addressed by the name of Peter (Hist. E. P., ed. Hazlitt, ii. 331, note 6); whereas it is *Chaucer himself* who uses the exclamation. The Wyf of Bathe uses it also, C. T. 6028; so does the Sumpnour, C. T. 6914; and the wife in the Shipman's Tale, C. T. 13144; and see l. 2000 below. See also my note to l. 665 of the Canon's Yeoman's Tale. But Warton well compares the present passage with Ovid, *Met.* xii. 49-52:—

'Nec tamen est clamor, sed paruæ murmura uocis;
qualia de pelagi, si quis procul audiat, undis
esse solent: qualemve sonum, quum Iupiter atras
increpuit nubes, extrema tonitrua reddunt.'

1044. *Beten*, beat. But the other reading *byten* (bite) seems better. Cf. Troil. iii. 737, and the common saying—'It won't bite you.'

1048. Cf. Dante, *Purg.* iii. 67-69. So also *Inf.* xxxi. 83.

1063. *Lyves body*, a person alive; *lyves* is properly an adverb.

1066. *Seynte*; see note to l. 573. *Seynte Clare*, Saint Clara, usually Saint Clare, whose day is Aug. 12. She was an abbess, a disciple of St. Francis, and died A.D. 1253.

HOUSE OF FAME: BOOK III.

1091–1109. Imitated from Dante, *Parad.* i. 13–27. Compare ll. 1106, 1107, with Cary's translation—

> 'If thou to me of thine impart so much, . . .
> Thou shalt behold me of thy favour'd tree
> Come to the foot, and crown myself with leaves.'

And compare l. 1109 with—'Entra nel petto mio.'

1098. This shews that Chaucer occasionally, and intentionally, gives a syllable too little to the verse. In fact, he does so just below, in l. 1106: where *Thou* forms the first foot of the verse, instead of *So thou*, or *And thou*. This failure of the first syllable is common throughout the poem.

1109. *Entreth* is the imperative plural; see note to A. B. C. 17.

1116. 'Fama tenet, summaque domum sibi legit in arce': Ovid, *Met.* xii. 43. Cf. Dante, *Purg.* iii. 46–48; also Ovid, *Met.* ii. 1–5.

1131. 'And swoor hir ooth by Seint Thomas of Kent': C. T. 3291. It alludes to the celebrated shrine of Beket at Canterbury.

1136. *Half*, side: *al the half*, all the side of the hill which he was ascending, which we find was the *south* side (l. 1152).

1152. This suggests that Chaucer, in his travels, had observed a snow-clad mountain: the snow lies much lower on the north side than on the south side: see ll. 1160, 1163, 1164.

1159. *What hit made*, what caused it, what was the cause of it.

1167–80. This passage somewhat resembles one in Dante, *Par.* i. 4–12.

1177. Accent *So*, and slightly accent *the*; *gret-e* is dissyllabic. The line is not very pleasing.

1183. *Gyle*, Giles; St. Ægidius. His day is Sept. 1: see note to Can. Yem. Tale, 1185, where the phrase *by seint Gyle* recurs.

1189. *Baberinnes* is certainly meant; it is the pl. of *baberin* (O. Fr. *babuin*, Low Lat. *baberynus*, F. *babouin*, now spelt *baboon*. It was particularly used of a grotesque figure employed

in architectural decoration, as in Early Eng. Allit. Poems, ed. Morris, B. 1411, where the pl. form is spelt *baboynes*, and in Lydgate, Chron. Troy, II. xi; both passages are given in Murray's Dict., s.v. *Baboon*. 'Babewyn, or babewen, *detipus*, *ipos*, *figmentum*, *chimera*'; Prompt. Parv. 'Babwyne, beest, *baboyn*'; Palsgrave. In Shak. *Macb.* iv. 1. 37—'Coole it with a báboones blood'—the accent on the *a* is preserved. The other spellings are inferior or false.

1192. *Falle*, pres. pl., fall; (or perhaps fallen, the past participle).

1194. *Habitacles*, niches; such as those which hold images of saints on the buttresses and pinnacles of our cathedrals. They are described as being *al withoute*, all on the outside.

1196. *Ful the castel*, the castle (being) full, on all sides. This line is parenthetical.

1197. Understand *Somme*, some, as nom. to *stoden*. 'In which stood . . (some) of every kind of minstrels.' So in l. 1239. As to minstrels, &c., see my note to Sir Topas (B. 2035).

1203. *Orpheus*, the celebrated minstrel, whose story is in Ovid, *Met.* x. 1–85; xi. 1–66. Chaucer again mentions him in C. T. 9590; and in Troil. iv. 791.

1205. *Orion*; so in all the copies; put for *Arion*. His story is in Ovid, *Fasti*, ii. 79–118.

Spelt *Arione* in Gower, Conf. Amant. (end of prologue), ed. Pauli, i. 39. We might read *Arion* here; see l. 1005.

1206. *Chiron*; called *Chiro* in Gower, C. A. ii. 67 (bk. iv). Chiron, the centaur, was the tutor of Achilles; and Achilles, being the grandson of Æacus, was called Æacides; Ovid, *Met.* xii. 82; *Fasti*, v. 390. Hence *Eacides* is here in the genitive case; and *Eacides Chiron* means 'Achilles' Chiron,' i. e. Chiron, tutor of Achilles. In fact, the phrase is copied from Ovid's *Æacidæ Chiron*, Art of Love, i. 17. Another name for Chiron is *Phillyrides*; Ovid, Art of Love, i. 11; or *Philyrides*; Verg. *Georg.* iii. 550; cf. Ovid, *Fasti*, v. 391. In a similar way, Chaucer calls the paladin *Oliver*, friend of *Charles* the Great, by the name of *Charles Olyuer*; Monkes Tale, B. 3577.

1208. *Bret*, Briton, one of the British. This form is quite correct, being the A.S. *Bret*, a Briton (see A.S. Chronicle, an. 491), commonly used in the pl. *Brettas*. This correct spelling occurs in MS. B. only; MS. P. turns it into *Bretur*, Th. and Cx. read *Briton*, whilst MS. F. turns *Bret* into *gret*, by altering the first letter. The forms *gret* and *Bretur* are clearly corruptions, whilst *Briton* spoils the scansion.

Glascurion; the same as Glasgerion, concerning whom see the Ballad in the Percy Folio MS., ed. Hales and Furnivall, i. 246. Of this 'a traditional version, under the name of *Glenkindie*, a various form of Glasgerion, is given in Jamieson's Popular Songs and Ballads, and in Alex. Laing's Thistle of Scotland (1823).' G. Douglas associates 'Glaskeriane' with Orpheus in his Palice of Honour, bk. i (ed. Small, i. 21); this poem is a palpable imitation of Chaucer's House of Fame. The name is Celtic, as the epithet *Bret* implies. Cf. Irish and Welsh *glas*, pale.

1213. 'Or as art imitates nature.' Imitated from Le Rom. de la Rose, where Art asks Nature to teach her; l. 16233 is—

'E la *contrefait comme singes*.'

1218. There is a similar list of musical instruments in Le Rom. de la Rose, 21285–21308:—

'Puis *chalemiaus*, et chalemele
Et tabor, et *fléute*, et timbre . . .
Puis prent sa muse, et se travaille
As estives de Cornoaille.'

And in Le Remède de Fortune, by G. de Machault, 1849, p. 87, is a similar long list:—

'*Cornemuses*, flaios, chevrettes,
Dousainnes, cimbales, clochettes,
Timbre, la *flahute* brehaigne,
Et le grant cornet d'Alemaigne,
Flaiot de saus, fistule, *pipe*'; &c.

And a few lines below there is mention of the *muse de blez* (see note to l. 1224). Warton, Hist. E. Poet., ed. Hazlitt, iii. 177, quotes a similar passage from Lydgate's poem entitled Reason and Sensualite, ending with—

'There were trumpes, and trumpettes,
Lowde shallys [shalmys?] and *doucettes*.'

Cornemuse is a bagpipe; *shalmye* is a shawm, which was a wind-instrument, being derived from Lat. *calamus*, a reed; Chaucer classes both instruments under *pipe*. Willert (on the House of Fame, p. 36) suggests (and, I think, correctly) that *doucet* and *rede* are both adjectival. Thus *doucet* would refer to *pipe*; cf. '*Doucet*, dulcet, pretty and sweet, or, a little sweet'; Cotgrave. *Rede* would also refer to *pipe*, and would mean 'made with a reed.' A reed-instrument is one 'in which the sound was produced by the vibration of a reed, as in the clarionet or hautboys'; note in Bell's Chaucer. There is no

instrument properly called a *doucet* in Old French, but only *dousainne* (see above) and *doucine* (Godefroy).

1222. *Brede*, roast meat; A. S. *brǽde*, glossed by '*assura*, vel *assatura*' in Ælfric's Glossary, ed. Wülcker, col. 127, l. 17. Cf. G. *Braten*. Not elsewhere in Chaucer, but found in other authors.

> 'To meit was greithed beef and motoun,
> *Bredes*, briddes, and venysoun.'
> Kyng Alisaunder, ed. Weber, 5248.

In the allit. Morte Arthure, it occurs no less than five times. Also in Havelok, l. 98, where the interpretation 'bread' is wrong. Also in Altenglischer Dichtungen, ed. Böddeker, p. 146, l. 47—'Cud as Cradoc in court that carf the *brede*,' i.e. carved the roast meat; but the glossary does not explain it. The scribe of MS. F. turns *brede* into *bride*, regardless of the rime.

1224. Alluding to the simple pipes fashioned by rustics. The glossary to Machault's Works (1849) has: '*Muse de blez*, chalumeau fait avec des brins de paille.' The O. F. *estive*, in the quotation in the note to l. 1218, has a like sense. Godefroy has: '*estive*, espèce de flûte, de flageolet ou pipeau rustique, qui venait, ce semble, de Cornouaille.' Cf. the term *corne-pipe*, in the Complaint of Scotland, ed. Murray, p. 65, l. 22.

1227, 1228. Nothing is known as to Atiteris (or Cytherus); nor as to Pseustis (or Proserus). The forms are doubtless corrupt; famous musicians or poets seem to have been intended. I shall venture, however, to record my guess, that *Atiteris* represents *Tyrtaeus*, and that *Pseustis* is meant for *Thespis*. Both are mentioned by Horace (*Ars Poet.* 276, 402); and Thespis was a native of Attica, whose plays were acted at Athens.

1229. This is a curious example of how names are corrupted. *Marcia* is Dante's *Marsia*, mentioned in the very passage which Chaucer partly imitates in ll. 1091–1109 above. Dante addresses Apollo in the words—

> 'Entra nel petto mio, e spira tue
> Si come quando Marsia traesti
> Della vagina delle membra sue.'

As Chaucer had here nothing to guide him to the gender of *Marsia*, he guessed the name to be feminine, from its termination; and Dante actually has *Marzia* (Inf. iv. 128), with reference to *Marcia*, wife of Cato. But Dante's *Marsia* represents the accus. case of Marsyas, or else the Lat. nom.

Marsya, which also occurs. Ovid. *Met.* vi. 400, has: '*Marsya* nomen habet,' and tells the story. Apollo defeated the satyr Marsyas in a trial of musical skill, and afterwards flayed him alive; so that he 'lost his skin.'

1231. *Envyën* (accent on *y*), vie with, challenge (at a sport). So strong is the accent on the *y*, that the word has been reduced in E. to the clipped form '*vie*; see *Vie* in my Etym. Dict. It represents Lat. *inuitare*, to challenge; and has nothing to do with E. *envy*. Florio's Ital. Dict. has: '*Inuito*, a vie at play, a vie at any game; also an inuiting.'

1234. 'Pipers of every Dutch (German) tongue.'

1236. *Reyes*, round dances, dances in a ring. The term is Dutch. Hexham's Du. Dict. (1658), has: *een Rey*, or *een Reye*, a Daunce, or a round Daunce'; and '*reyen*, to Daunce, or to lead a Daunce.' Cf. G. *Reihen*, a dance, *Reihentanz*, a circular dance; M. H. G. *reie*, *reige*; which does not seem to be connected, as might be thought, with G. *Reihe*, a row; see Kluge and Weigand. Perhaps the Du. word was borrowed from O. F. *rei*, *roi*, order, whence also the syllable *-ray* in E. *ar-ray*; and the G. word may have been borrowed from the Dutch. 'I can daunce the raye'; Barclay's *First Egloge*, sig. A ii. ed. 1570; quoted in Dyce's Skelton, ii. 194.

1239. Understand *Somme*, some; see note to l. 1197. The expression *blody soun* recurs in Kn. Tale, 1653, in connection with *trumpe* and *clarioun*. Our author explains his meaning here; ll. 1241–2.

1243. *Missenus*, Misenus, son of Æolus, trumpeter to Hector, and subsequently to Æneas; Verg. *Æn.* iii. 239; vi. 162–170.

1245. *Joab* and *Theodomas* are again mentioned together in a like passage in the Merch. Tale (C. T. 9593). 'Joab blew a trumpet'; 2 Sam. ii. 28; xviii. 16; xx. 22. Theodomas is said by Chaucer (Merch. Tale) to have blown a trumpet 'At Thebes, when the cite was in doute.' He was therefore a trumpeter mentioned in some legendary history of Thebes. With this hint, it is easy to identify him with Thiodamas, mentioned in books viii. and x. of the Thebaid of Statius. He succeeded Amphiaraus as augur, and furiously excited the besiegers to attack Thebes. His invocation was succeeded by a great sound of trumpets (*Theb.* viii. 343), to which Chaucer here refers. But Statius does not expressly say that Thiodamas blew a trumpet himself.

1248. *Cataloigne and Aragon*, Catalonia and Arragon, in Spain, immediately to the S. of the Pyrenees. Warton remarks:

'The martial musicians of English tournaments, so celebrated in story, were a more natural and obvious allusion for an English poet'; Hist. E. P. ii. 331. The remark is, I think, entirely out of place. Chaucer is purposely taking a wide range; and, after mentioning even the pipers of the Dutch tongue, as well as Joab of Judæa and Thiodamas of Thebes, is quite consistent in mentioning the musicians of Spain.

1257. Repeated, at greater length, in C. T., Group B, ll. 19–28; see my edition of the Prioresses Tale, p. 2.

1259. *Iogelours*, jugglers. See Squi. Tale, 219.

1260. *Tregetours*; see C. T. 11453, on which Tyrwhitt has a long note. A *jogelour* was one who amused people, either by playing, singing, dancing, or tricks requiring sleight of hand; a *tregetour* was one who brought about elaborate illusions, by the help of machinery or mechanical contrivance. Thus Chaucer tells us (in the Frank. Tale, as above) that *tregetoures* even caused to appear, in a dining-hall, a barge floating in water, or what seemed like a lion, or a vine with grapes upon it, or a castle built of lime and stone; which vanished at their pleasure. Sir John Maundeville, in his Travels, ch. 22, declares that the 'enchanters' of the Grand Khan could turn day into night, or cause visions of damsels dancing or carrying cups of gold, or of knights justing; 'and many other thinges thei don, be craft of hire Enchauntementes; that it is marveyle for to see.' See note to l. 1277 below. Gawain Douglas imitates this passage in his Palice of Honour; see his Works, ed. Small, i. 65.

1261. *Phitonesses*, pythonesses. The witch of Endor is called a *phitonesse* in the Freres Tale, C. T. 7092; and in Gower, Conf. Amant. bk. iv, ed. Pauli, ii. 66; and in Barbour's Bruce, ed. Skeat, iv. 753. The Vulgate version has *mulier pythonem habens*, 1 Sam. xxviii. 7 (cf. Acts xvi. 16); but also the very word *pythonissam* in 1 Chron. x. 13, where the witch of Endor is again referred to. Ducange notices *phitonissa* as another spelling of *pythonissa*.

1266. Cf. Chaucer's Prologue, 417–420. There is a parallel passage in Dante, *Inf.* xx. 116–123, where the word *imago* occurs in the sense of 'waxen image.' This of course refers to the practice of sticking needles into a waxen image, with the supposed effect of injuring the person represented. See Ovid, *Heroid.* vi. 91, and Ben Jonson's Masque of Queens (*3rd Charm*). But this is only a particular case of a much more general principle. Images of men or animals (or even of the things representing the zodiacal signs) could be made of various

substances, according to the effect intended; and by proper treatment were supposed to cause good or evil to the patient, as required. Much could be done, it was supposed, by choosing the right time for making them, or for subjecting them to celestial influences. To know the right time, it was necessary to observe the *ascendent* (see note to l. 1268). See much jargon on this subject in Cornelius Agrippa, De Occulta Philosophia, lib. ii. capp. 35–47.

1268. The *ascendent* is that point of the zodiacal circle which is seen to be just ascending above the horizon at a given moment. Chaucer defines it in his Treatise on the Astrolabe, and adds that astrologers, in calculating horoscopes, were in the habit of giving it a wider meaning; they further reckoned in 5 degrees of the zodiac above the horizon, and 25 degrees below the ascending point, so as to make the whole *ascendent* occupy 30 degrees, which was the length of a 'sign.' In calculating nativities, great importance was attached to this ascendent, the astrological concomitants of which determined the horoscope. The phrase to be 'in the ascendant' is still in use. Thus *in certeyn ascendentes* is equivalent to 'in certain positions of the heavens, at a given time,' such as the time of one's birth, or the time for making an *image* (see last note).

1271. *Medea*, the famous wife of Jason, who restored her father Æson to youth by her magical art; Ovid, *Met.* vii. 162. Gower tells the whole story, C. A. bk. v. ed. Pauli, ii. 259.

1272. *Circes*, Circe, the enchantress; Homer's Odyssey, bk. x; Ovid, *Met.* xiv. Ovid frequently has the form *Circes*, in the gen. case; *Met.* xiv. 10, 69, 71, 247, 294.

Calipsa, Calypso, the nymph who detained Ulysses in an island, Odyssey, bk. i; Ovid, ex Ponto, iv. 10. 13.

1273. *Hermes* is mentioned in the Can. Yeom. Tale, C. T., Group G, 1434, where the reference is to Hermes Trismegistus, fabled to have been the founder of alchemy, though none of the works ascribed to him are really his. He is here called *Hermes Ballenus*, for no apparent reason; unless Hermes and Ballenus are two different persons. The name *Balenus* occurs, in company with the names of *Medea* and *Circe*, in the following passage of the Rom. de la Rose, l. 14599:—

'Que ja riens d'enchantement croie,
Ne sorcerie, ne charroie,
Ne *Balenus*, ne sa science,
Ne magique, ne nigromance, . . .
Onques ne pot tenir *Medée*

Jason por nul enchantement,
N'onc *Circe* ne tint ensement
Ulixes qu'il ne s'enfoïst,' &c.

(*Charroie* is the dance of witches on their sabbath). Some suggest that *Balenus* stands for *Helenus* (Æn. iii. 295, 329).

1274. *Lymote*, according to Warton, is Limotheus; but he omits to tell us where he found such a name; and the suggestion seems no better than his mistake of supposing *Calipsa* (l. 1272) to mean the muse Calliope! Considering that he is mentioned in company with Simon Magus, or Simon the magician (Acts viii. 9), the suggestion of Prof. Hales seems probable, viz. that *Lymote* means Elymas the sorcerer (Acts xiii. 8). The change from *Elymas* to *Lymote* is not impossible.

1277. *Colle tregetour*, Colle the juggler; see l. 1260. *Colle* is here a proper name, and distinct from the prefix *col-* in *col-fox*, Non. Pr. Tale, 394. *Colle* is the name of a dog; Non. Pr. Tale, 563. *Colyn* and *Colle* are names of grooms; Polit. Songs, p. 237. Tyrwhitt quotes a passage from The Testament of Love, bk. ii:—'Buserus [Busiris] slew his gestes, and he was slayne of Hercules his gest. Hugest betraished many menne, and of *Collo* was he betraied'; ed. 1561, fol. 301, col. 2. With regard to *tregetour*, see the account of the performances of Eastern jugglers in Yule's edition of Marco Polo; vol. i. p. 342, and note 9 to Bk. i. c. 61. Col. Yule cites the O.F. forms *tregiteor* and *entregetour*; also Ital. *tragettatore*, a juggler, and Prov. *trasjitar*, *trajitar*, to juggle. Bartsch, in his Chrestomathie Française, has examples of *trasgeter*, to mould, form, *tresgeteïs*, a work of mechanical art; and, in his Chrestomathie Provençale, col. 82, has the lines—

'Non saps balar ni *tras-gitar*
a guiza de juglar guascon';

i. e. thou know'st not how to dance, nor how to juggle, after the manner of a Gascon juggler. A comparison of the forms leaves no doubt as to the etymology. The Prov. *trasgitar* answers to a Low Lat. form *trans-iectare* = *tra-iectare*, frequentative of Lat. *trans-icere*, *tra-icere*, to throw across, transfer, cause to pass. Thus, the orig. sense of *tregetour* was one who causes rapid changes, by help of some mechanical contrivance. The F. *trajecter*, to ferry, transport, in Cotgrave, is the same word as the Prov. *trasgitar*, in a different (but allied) sense.

1292. 'As is the usual way with reports.'

1295. Accent *Which* and *so*.

1297. 'And yet it was wrought by hap-hazard quite as often as by heed.'

1300. *To longe*, too long; not 'to dwell long.' The barbarous practice of inserting an adverb between *to* and an infinitive, as in 'to ungrammatically talk,' is of later date. Cf. l. 1354.

1302. Elide the former *Ne*; read *N'of*.

1303. Read—Ne óf th'hacking' in másonéries; i.e. nor about the cutting out in the masonry, as, for example, into corbets, full of carved work; according to MS. P. But, on the whole, it is better to follow the alternative reading in MS. B., viz. 'how they hatte in masoneries,' i.e. how they were named in masonry-work, as, for example, corbets full of carved work. *Hatte*, were named; from A. S. *hātan*.

1304. *Corbettes*, corbels. Florio's Ital. Dict. has: '*Corbella*, *Corbetta*, a little basket'; shewing the equivalence of the forms. The E. *corbel* is the same word as O. F. *corbel* (F. *corbeau*), which is the masc. form corresponding to Ital. *corbella*; all from the Lat. *corbis*. The spelling with *z* (=*ts*) in MSS. F. and B. shews that the form is really *corbettes*, not *corbelles*. Spenser has the simple form *corb*; F. Q. iv. 10. 6:—

> 'It was a bridge ybuilt in goodly wise
> With curious *corbes* and pendants graven faire.'

'A *Corbel*, *Corbet*, or *Corbill* in masonrie, is a iutting out like a *bragget* [bracket] as carpenters call it, or shouldering-peece in timber-work'; Minsheu's Dict. ed. 1627. Tyrwhitt wrongly explains *corbettes* by 'niches for statues'; probably because he followed the reading in MS. B—*full of ymageries*. But 'imageries' are not statues or *images*, but only specimens of carved work. Scan the line—As córbettés and ímagéries.

1309. 'A bounty! a bounty! hold up (your hands) well (to catch it).' Sir W. Scott explains *largesse* as 'the cry with which heralds and pursuivants were wont to acknowledge the bounty received from the knights'; note to Marmion, canto i. st. 11. The word is still in use amongst gleaners in East Anglia; see my note to P. Plowman, C. viii. 109.

1316, 1317. *Kinges*, i.e. kings-at-arms; *losinges*, lozenges (with *g* as *j*).

1326. *Cote-armure*, surcoat; see Gloss. to Knight's Tale, ed. Morris.

1330. *Ben aboute*, used like the old phrase *go about*.

1346. *Wikke*, poor, much alloyed.

1352. *Lapidaire*, 'a treatise on precious stones, so entitled;

probably a French translation of the Latin poem of Marbodus *De Gemmis*, which is frequently cited by the name of *Lapidarius*; Fabricius, Bibl. Med. Æt., in v. *Marbodus*'; Tyrwhitt's Glossary. The Lapidarium of Abbot Marbodus (Marbœuf), composed about 1070–80, is chiefly taken from Pliny and Solinus. A translation in English verse is given in King's Antique Gems. See note to l. 1363 below. There is some account of several precious stones in Philip de Thaun's Bestiary, printed in Wright's Popular Treatises on Science; at p. 127 he refers to the *Lapidaire*. Vincent of Beauvais refers to it repeatedly, in book viii. of his Speculum Naturale. There is a note about this in Warton, Hist. E. P. ed. 1871, ii. 324.

1360. *Dees*, daïs; see Morris's note to Prol. 370.

1361. The reading *Sit* would mean 'sitteth' or 'sits'; the reading *Sat* would mean 'sat.' Both are wrong; the construction is *sitte I saugh=I saugh sitte*, I saw sit; so that *sitte* is the infin. mood.

1363. *Carbuncle.* Vincent of Beauvais, Spec. Nat. bk. viii. c. 51, has: '*Carbunculus*, qui et Græcè *anthrax* dicitur, vulgariter *rubith*.' An account of the *Carbunculus* is given in King's Natural History of Precious Stones and Gems. He remarks that the ruby 'must also be included among the numerous species of the *carbunculus* described by Pliny, although he gives the first rank to the *Carbunculi amethystizontes*, our Almandines or Garnets of Siam.' See also his Antique Gems, where he translates sect. 23 of the Lapidarium of Marbodus thus:—

> 'The *Carbuncle* eclipses by its blaze
> All shining gems, and casts its fiery rays
> Like to the burning coal; whence comes its name,
> Among the Greeks as *Anthrax* known to fame.
> Not e'en by darkness quenched, its vigour tires;
> Still at the gazer's eye it darts its fires;
> A numerous race; within the Lybian ground
> Twelve kinds by mining Troglydytes are found.'

1376. *Sterres sevene*, the seven planets.

1380. *Tolde*, counted; observe this sense.

1383. *Bestes foure*, four beasts; Rev. iv. 6. Cf. Dante, *Purg.* xxix. 92.

1386. Thynne remarks that *oundy*, i. e. wavy, is a term in heraldry; cf. E. *ab-ound*, *red-ound*, *surr-ound* (for *sur-ound*); all from Lat. *unda*.

1390. 'And tongues, as (there are) hairs on animals.' 'Her

feet are furnished with partridge-wings to denote swiftness, as the partridge is remarkable for running with great swiftness with outstretched wings. This description is taken almost literally from the description of Fame in the Æneid [iv. 175–185], except the allusion to the Apocalypse and the partridge-wings'; note in Bell's Chaucer. But it is to be feared that Chaucer simply blundered and mistook Virgil's *pernicibus* as having the sense of *perditibus*; cf. '*pedibus* celerem et *pernicibus alis*'; Aen. iv. 180.

1400. *Caliope*, Calliope the muse; her eight sisters are the other Muses. With ll. 1395–1405 cf. Dante, *Par.* xviii. 97–111.

1411. Read—Bóth-e th'ármes. *Armes*, i. e. coats of arms.

1413. *Alexander*: see Monkes Tale, in my edition of Prioresses Tale, p. 51. *Hercules*: see the same, p. 35; the story of the shirt is on p. 36 (C. T., Group B, 3509–3524). In Le Roman de la Rose, l. 9238, it is called 'la venimeuse chemise.' Cf. Dante, *Inf.* xii. 68.

1431. *Lede*, lead, the metal of Saturn; *yren*, iron, the metal of Mars. See note to l. 820 of Can. Yeom. Tale (in my edition of the Man of Lawes Tale); and ll. 827, 828 of the same; also ll. 1446, 1448 below.

1433. Read—Th'Ebráyk Jósephús. In a note on Gower's Conf. Amantis, Warton remarks—'Josephus, on account of his subject, had long been placed almost on a level with the Bible. He is seated on the first pillar in Chaucer's *House of Fame*. His Jewish History, translated into Latin by Rufinus in the fourth century, had given rise to many old poems and romances; and his Maccabaics, or History of the seven Maccabees, martyred with their father Eleazar under the persecution of Antiochus Epiphanes, a separate work translated also by Rufinus, produced the *Judas Maccabee* of Belleperche in the year 1240, and at length enrolled the Maccabees among the most illustrious heroes of romance'—ed. Hazlitt, iii. 26.

1436. *Iewerye*, kingdom of the Jews; cf. Prior. Tale, B. 1679.

1437. Who the other seven are, we can but guess; the reference seems to be to Jewish historians. Perhaps we may include Moses, Joshua, Samuel, Isaiah, Daniel, Nehemiah; and, in any case, Ezra. The number *seven* was probably taken at random. With l. 1447 cf. Troil. ii. 630.

1450. *Wheel*, orbit. The orbit of Saturn is the largest of the (old) seven planets; see Kn. Tale, 1596. The reason why Josephus is placed upon Saturn's metal, is because history records so many unhappy casualties, such as Saturn's influence

was supposed to cause. All this is fully explained in the Kn. Tale, 1597–1611.

1457. *Yren*, the metal of Mars; see note to l. 1431.

1459. This allusion to 'tiger's blood' is curious; but is fully accounted for by the account of the two tigers in bk. vii. of the Thebaid. A peace had nearly been made up between the Thebans and the other Greeks, when two tigers, sacred to Bacchus, broke loose, and killed three men. They are then wounded by Aconteus, whereupon 'They fly, and flying, draw upon the plain A bloody line'; according to Lewis's translation. They fall and die, but are avenged; and so the whole war was renewed. Lydgate reduces the two tigers to one; see his chapter 'Of a tame Tigre dwelling in Thebes'; in part 3 of his Sege of Thebes.

1460. *Stace* (as in Troil. bk. v, near the end, and Kn. Tale, 1436) is Publius Papinius Statius, who died A.D. 96, author of the *Thebais* and *Achilleis* (see l. 1463), the latter being left incomplete. *Tholosan* means Toulousan, or inhabitant of Tholouse; and he is here so called because by some (including Dante, whom Chaucer follows) he was incorrectly supposed to have been a native of Toulouse. He was born at Naples, A.D. 61. Dante calls him *Tolosano* in Purg. xxi. 89, on which Cary remarks:—'Dante, as many others have done, confounds Statius the poet, who was a Neapolitan, with a rhetorician of the same name, who was of Tolosa or Thoulouse. Thus Chaucer; and Boccaccio, as cited by Lombardi: "E Stazio di Tolosa ancora caro"; *Amoros. Vis. cant.* 5.'

1463. 'Cantai di Tebe, e poi del grande Achille'; Dante, *Purg.* xxi. 92.

1466. *Omere*, Homer; see ll. 1477–1480 below.

1467. In Chaucer's Troil. i. 146, is the line—'In Omere, or in Dares, or in Dyte.' *Dares* means Dares Phrygius; and *Tytus* is doubtless intended for the same person as *Dyte*, i.e. Dictys Cretensis. See the account in Warton, Hist. E. Poet., ed. Hazlitt, ii. 127, beginning:—'But the Trojan story was still kept alive in two Latin pieces, which passed under the names of Dares Phrygius and Dictys Cretensis,' &c.; and further in vol. iii. p. 81. The chief source of the romantic histories of Troy in the middle ages is the *Roman de Troie* by Benoit de Sainte-Maure, which appeared between 1175 and 1185, and has lately been edited by M. Joly. This was copied by Guido de Colonna (see note to l. 1469 below), who pretended, nevertheless, to follow Dares and Dictys.

1468. *Lollius*: evidently supposed by Chaucer to be a writer on the Trojan war. See Tyrwhitt's note on the words *the boke of Troilus*, as occurring at the end of the Persones Tale. Chaucer twice quotes *Lollius* in Troilus, viz. in bk. i. 304 and bk. v. 1652. At the beginning of sect. xiv of his Hist. of Eng. Poetry, Warton shews that there was a Lollius Urbicus among the *Historici Latini profani* of the third century; 'but this could not be Chaucer's Lollius; . . . none of his works remain.' The difficulty has never been cleared up; we know, however, that the Troilus is chiefly taken from Boccaccio's *Filostrato*, just as his Knight's Tale is chiefly taken from Boccaccio's *Teseide*. My idea of the matter is that, in the usual mode of appealing to old authorities, Chaucer refers us (not to Boccaccio, whom he does not mention, but) to the authorities whom he supposed Boccaccio must have followed. Accordingly, in his Troilus, he mentions Homer, Dares, Dictys, and Lollius, though he probably knew next to nothing of *any one* of these authors. Accordingly, the suggestion made by Dr. Latham (*Athenæum*, Oct. 3, 1868, p. 433) seems quite reasonable, viz. that he (*or some one else*) got the idea that Lollius wrote on the Trojan war by misunderstanding the lines of Horace, *Epist.* i. 2:

> 'Troiani belli scriptorem, maxime Lolli,
> Dum tu declamas Romæ, Præneste relegi.'

See Ten Brink, *Studien*, p. 87.

1469. Guido de Colonna, or Guido delle Colonne, or Guido de Columnis, finished his translation or version of Benoit de Sainte-Maure's *Roman de Troie* in the year 1287. His work is called Historia Troiana. The 'Geste Hystoriale' of the Destruction of Troy, edited by Panton and Donaldson for the Early English Text Society, is a translation of Guido's *Historia* into Middle English alliterative verse. See Warton, Hist. E. P., ed. Hazlitt, iii. 81.

1470. *Gaufride*, Geoffrey, viz. Geoffrey of Monmouth, who died A.D. 1154, and wrote a History of the Britons in Latin, full of extravagant but lively fictions, which was completed in 1147; see Morley's Hist. E. Writers, i. 406. He is rightly mentioned among the writers who 'bore up Troy,' because he makes the Britons the descendants of Æneas. See note below.

1477. *Oon seyde*, one (of them), said. Guido was one of those who said this; this appears from the Gest Hystoriale above mentioned, which was translated from Guido: see ll. 41–47, and 10312–10329 of Panton and Donaldson's edition. Guido asserts,

for example, that Achilles slew Hector by treachery, and not, as Homer says, in fair fight; and Chaucer asserts the same, Troil. v. 1570. The fact is, that the Latin races declined to accept an account which did not sufficiently praise the Trojans, whom they regarded as their ancestors. Geoffrey of Monmouth ingeniously followed up this notion, by making the Trojans also the ancestors of the ancient Britons. Hence English writers followed on the same side; Lydgate, as well as Chaucer, exclaims against Homer. See Warton, ed. Hazlitt, iii. 82. But Dante exalts Homer above Horace, Ovid, and Lucan: *Inf.* iv. 88.

1482. 'Homer's iron is admirably represented as having been by Virgil covered over with tin'; note in Bell's Chaucer.

1487. *Ovide*, Ovid; from whom perhaps Chaucer borrows more than from any other Latin writer. He stands on a pillar of copper, the metal sacred to Venus. See note to l. 820 of Can. Yeom. Tale, in my edition of the Man of Lawes Tale.

1494. *High the* (as in F.) is an error for *highthe*, height; Cx. Th. have *heyght*.

1499. *Lucan*; alluding to Lucan's *Pharsalia*, which narrates the war between Cæsar and Pompey. See Man of Lawes Tale, 401; Monkes Tale, C. T., Group B, 3909 (and note), and a fourth mention of him near the end of Troilus. There is an English translation by Rowe.

1509. Claudius Claudianus, in the fourth century, wrote a poem *De Raptu Proserpinæ*, alluded to here and in the Merchant's Tale (C. T. 10106), and several other pieces.

1512. Imitated from Dante, *Inf.* ix. 44—'Della regina dell' eterno pianto.'

1519. *Write*, wrote; pt. t. pl. *Highte*, were named.

1521. Again from Dante, *Inf.* xvi. 1, which Cary translates:—

> 'Now came I where the water's din was heard, . . .
> Resounding like the hum of swarming bees,
> When forth together issued from a troop,' &c.

1527. Cf. Ovid, *Met.* xii. 53—'Atria turba tenent; ueniunt leue uulgus, euntque.'

1530. *Alles kinnes* is in the gen. sing., and *Of* governs *condiciouns*; thus the line is equivalent to—'Of conditions of every kind'; whereas modern English uses—'Of every kind of condition.' This peculiar idiom was formerly common; and precisely similar to it is the phrase *noskinnes*, for which see note to l. 1794. Observe that the phrase is oddly written *alle skynnes* in MS. F., by a misdivision of the words. So in Piers

Plowman. A. ii. 175, we have the phrase *for eny kunnes yiftus*, for gifts of any kind, where one MS. has *any skynes*. In my note to P. Plowman, C. xi. 128, I give numerous examples, with references, of phrases such as *none kynnes riche*, *many kynnes maneres*, *summes kunnes wise*, *what kyns schape*, &c.

1550. 'Those that did pray her for her favour.'

1564. 'Because it does not please me.'

1570. I here alter *Vpon peyne* to *Vp peyne*, as the former will not scan, and the latter is the usual idiom. See *up peyne* in Kn. Tale, 849, 1685; Man of Lawes Tale, 795, 884. Cf. *vp the toft*, upon the toft, P. Plowman, B. i. 12; *vp erthe*, upon earth, id. B. ix. 99.

1571. Cf. Rom. Rose, 18206—'Car Eolus, li diex des vens.' From Vergil, *Æn.* i. 52; cf. Ovid, *Met.* xiv. 223, where Æolus is said to reign over the Tuscan sea. The connection of Æolus with Thrace is not obvious; cf. l. 1585. But it may have been suggested by Ovid's 'Threicio Borea'; Art. Am. ii. 431.

1596. *Tok to*, delivered to. *Triton*, Triton; imitated from Ovid, *Met.* i. 333, where Neptune calls Triton, and bids him sound his 'shell,' the sound of which resounded everywhere.

1618. *Wite* is badly spelt *wete* or *wote* in the MS. copies; but the very phrase *wite ye what* occurs in C. T., Group E, 2431, in my edition of the Prioresses Tale, p. 102.

1643. A *pelet* was a stone ball, such as used to be fired from the earliest kind of cannon, of which this is a very early mention. See my glossary to P. Plowman (Clar. Press).

1670. *Lat gon*, let go, lay aside.

1702. The word *turned*, which is dissyllabic, has evidently been substituted here in the printed editions and in MS. P. for the older and rare word *clew*, which does not occur elsewhere in Chaucer. The line means—'With that (therupon) I rubbed my head all round'; which is a rustic way of expressing perplexity. The verb *clawen*, to scratch, stroke, is not uncommon, but the usual pt. t. is *clawed*. We find, however, at least one other example of the strong form of the past tense in the Seven Sages, ed. Weber, l. 925—'He *clew* the bor on the rigge,' he stroked the boar on the back, and made him go to sleep; cf. 'thi maister the *clawes*,' i. e. your master strokes you, to flatter you, in l. 937 of the same. Chaucer has: 'to *clawe* [rub] him on his hele' [heel], Troil. iv. 728; 'he *clawed* him on the bak,' he stroked him on the back, to encourage him, Cook's Prol. 2 (where *clew* would serve equally well). See *claw* in Jamieson's Scot. Dict.

1708. 'They would not give a leek.' Cf. 'dere ynough a leke'; Can. Yeom. Tale, Group G, 795.

1740. 'Although no brooch or ring was ever sent us.'

1742-4. 'Nor was it once intended in their heart to make us even friendly cheer, but they might (i. e. were ready to) bring us to our bier'; i. e. so far from caring to please us, they would be satisfied to see us dead.

The M.E. *temen*, to produce, to bring, is the same word as mod. E. *teem*, to produce. *To temen on bere* is parallel to the old phrase *to bringen on bere*; cf. Gaw. Douglas, tr. of Æneid, bk. x. ch. 10, l. 138, (ed. Small, iii. 326), where *brocht on beyr* means 'brought to their grave.' See *Bier* in Murray's Dictionary.

1747. *For wood*, as (if) mad, 'like mad.' The same phrase recurs in Leg. Good Women, *Phyllis*, l. 27; cf. *as it were wood*, Kn. Tale, 2092.

1761. *The name*, the name of it, the credit of it.

1777. *Masty* (miswritten *maisty* in F., but *masty* in the rest) means fat, fattened up, and hence unwieldy, sluggish. Bell alters it to *maisly*, and Moxon's edition to *nastie*; both being wrong. Palsgrave has: '*Masty*, fatte, as swyne be, *gras*.' The Promp. Parv. has: 'Mast-hog or swyne, [or] mastid swyne, *Maialis*'; and: 'Mastyn beestys, *sagino*, *impinguo*.' Way rightly explains *masty* as 'glutted with acorns or berries'; cf. 'Acorne, *mast* for swyne, *gland*,' in Palsgrave. See The Former Age, l. 37.

1779. *Wher*, whether, 'is it the case that?'

1782. As the word *oughte* is never followed by *to* with a following gerund, it is certain that *to-hangen* is all one word, the prefix *to-* being intensive. MSS. F. and B. omit *to*, but the rest have it, and the syllable is wanted. I know of no other example of *to-hangen*, to hang thoroughly, but this is of little moment. The prefix *to-* was freely added to all sorts of verbs expressing strong action; Stratmann gives *more than a hundred* examples.

1783. We must read *sweynte*, the form preserved in MS. B, where the final *e* is adjectival. The reading *swynt* is false, being an error for *sweynte*. The reading *slepy* is a mere gloss upon this rare word, but fairly expresses the meaning. Bell's Chaucer has *swynt*, which the editor supposes to be put for *swinkt* = *swinked*, pp. of *swinken*, to toil, as in Milton's 'swinkd hedger'; Comus, 293. He is, however, entirely wrong, for Milton's *swink'd* is quite a late form; in Chaucer's time the verb *swinken* was strong, and the pp. was *swunken*! Chaucer has *queynt* as the pp. of *quenchen*, Kn. Tale, 1463; and *dreynt* as

the pp. of *drenchen*. [illegible] the pp. of *swenchen*, to cause to toil, to fatigue, tire out, the causal verb formed from the aforesaid strong intransitive verb *swinken*, to toil. For examples, see *swenchen* in Stratmann: I may instance: 'Euwer feond eou ne scal . . *swenchen*,' your enemies shall not harass you, Old Eng. Homilies, ed. Morris, i. 13; and 'hi *swenchten* swiðe heom-seolfe,' they sore afflicted themselves, id. 101. Moreover, *sweynte* is here treated as if it were dissyllabic, the *e* denoting the def. adjective. Hence, 'the sweynte cat' means the over-toiled or tired out cat; or, secondarily, a cat that will take no trouble, a slothful or *sleepy* cat, as the gloss says. Compare Gower, Conf. Amant. ed. Pauli, ii. 39, where the same cat is brought forward as an example of the deadly sin of *Sloth*:—

> 'For he [a knight] ne wol no travail take
> To ride for his ladies sake,
> But liveth al upon his wisshes,
> And—as a cat wolde ete fisshes
> Withoute weting of his clees—
> So wolde he do, but netheles
> He faileth ofte of that he wolde.'

The 'adage' is referred to in Macbeth, i. 7. 45. It occurs in MS. Harl. 2321, fol. 146, printed in Reliq. Antiquæ, i. 207, in the form: 'The cat doth love the fishe, but she will not wett her foote.' In Heywood's Proverbs, 1562 (p. 28, ed. Spenser Soc.): 'The cat would eate fyshe, and would not wet her feete.' So also in Camden's *Remains*, 1614, p. 312. Hazlitt gives a rimed version:—

> 'Fain would the cat fish eat,
> But she's loth to wet her feet.'

In Piers the Plowman's Crede, 405, is the allusion:—

> 'Thou woldest not weten thy fote, and woldest fich cacchen.'

In a medieval Latin verse, it appears as: 'Catus amat piscem, sed non vult tingere plantam'; see Proverbialia Dicteria . . per A. Gartnerum, 1574, 8vo. Ray quotes the French: 'Le chat aime le poisson, mais il n'aime pas à mouiller la patte.' The German form is—'Die Katze hätt' der Fische gern; aber sie will die Füsse nit nass machen'; N. and Q. 4 S. ix. 266.

1794. *Noskinnes*; miswritten *no skynnes* in MSS. F. and B.; Th. and Cx. *no kyns*. *Nos-kinnes* is short for *noneskinnes*, of no kind; *noskinnes labour* is 'work of no kind'; in mod. E. 'no kind of work.' It also occurs without the former *s*; as in *no kyne*

catel, property of no kind, P. Plowm. C. xi. 250; *none kynnes riche*, rich men of no kind, id. B. xi. 185. Cf. also *of foure kunne thinges*, of things of four kinds, of four kinds of things, where one MS. has *of foure skynnes thinges*; P. Plowm. A. x. 2. And see note to l. 1530 above.

1796. *Bele Isaude*, Isaude (or Isoude, or Isolde) the fair; here a type of a high form of female beauty. See Parl. Foules, 290; and the note.

1798. 'She that grinds at a hand-mill'; a poor slave.

1810. *Her* (their) refers to the 'seventh company.' 'Such amusement they found in their hoods'; a phrase meaning 'so much did they laugh at them'; see Troil. ii. 1110. Cf. the phrase 'to put an ape in a man's hood,' i. e. to make him look like an ape, or look foolish; see note to C. T., Group B, 1630, in my edition of the Prioresses Tale.

1823. 'Then a company came running in.'

1824. *Choppen*, strike downwards. They began hitting people on the head, regardless of consequences. The same expression occurs in Richard the Redeless, iii. 230—'And ich man i-charchid to schoppe at his croune'; where *i-charchid* = *i-charged*, i. e. was charged, was commanded, and *schoppe* = *choppe*.

1840. *Pale*, a perpendicular stripe; chiefly used as an heraldic term. The object of the conspicuous stripe upon the hose was to draw men's attention to him; for the same reason, he wore a bell on his tippet, and, in fact, his dress resembled that of the professional fool. *Paled* or striped hose were sometimes worn by one in the height of the fashion.

> 'Buskins he wore of costliest cordwayne,
> Pinckt upon gold, and *paled* part per part,
> As then the guize was for each gentle swayne.'
>
> Spenser, *F. Q.* vi. 2. 6.

I. e. his buskins were adorned with golden dots or eyelets, and regularly intersected with stripes arranged perpendicularly.

1844. *Isidis*, Isis; *Isidis* being a form of the genitive case. Chaucer doubtless refers to Herostratus, the wretch who set fire to the temple of Diana at Ephesus, in order to immortalise his name. Why Diana here appears as Isis, and Ephesus as Athens, I cannot explain. Perhaps it was due to a defect of memory; we are apt to forget how *very* largely medieval authors had to trust to their memories for names and facts. It is almost impossible for us moderns, with our facilities for reference, to

imagine what were the difficulties of learned men in the olden time. Perhaps Chaucer was thinking of Ovid's line (ex Ponto, i. 1. 51)—'Uidi ego linigerae numen uiolasse fatentem *Isidis*.'

'See, Erostratus the second
Fires again Diana's fane.'
Rejected Addresses; *Drury's Dirge*, st. 5.

1853. Thynne prints—'(Though it be naught) for shreudness'; but this is very forced. MS. B. and Caxton both omit *noght*, rightly. We should rather read *but*.

1857. 'And, in order to get (some) of the meed of fame.

1880. An allusion to the old proverb—'As I brew, so must I needs drink'; in Camden's *Remains*. Gower has it, Conf. Amant. bk. iii, ed. Pauli, ii. 334:—

'And who so wicked ale breweth,
Ful ofte he mot the werse drinke.'

1920. The description of 'the house of Dædalus' is in Ovid, *Met.* viii. 159; and the word *labyrinthus*, used with reference to it, is in Vergil, *Æn.* v. 588. Chaucer again refers to it in the Leg. of Good Women (Ariadne), 2010; and it is mentioned in his translation of Boethius, bk. iii. pr. 12; ed. Morris, p. 105. And see Gower, Conf. Amant. ed. Pauli, ii. 304.

1926. This somewhat resembles Dante, *Inf.* iii. 53, which Cary translates:—

'Which whirling ran about so rapidly
That it no pause obtain'd.'

1928. *Oise*, a river which flows into the Seine, from the north, not far below Paris. Chaucer says the sound might have been heard from there to Rome. From this vague statement, Warton would wish us to infer that the whole poem was founded on some foreign production now (and probably always) unknown. There is no need to draw any such conclusion. The English were fairly familiar with the north of France in days when a good deal of French soil belonged more or less to the king of England. The Oise, being a northern affluent of the Seine, must have been a well-known river. I think the allusion proves just nothing at all.

1933. This is an excellent and picturesque allusion, but in these days can no longer be appreciated. Compare Barbour's Bruce, xvii. 681:—

'The engynour than deliuerly
Gert bend the gyne in full gret hy,
And the stane smertly swappit out.
It flaw out, quhedirand, with a *rout*.'

1940. Though the authorities read *hattes* (Th. *hutches*), I alter this word to *hottes* without hesitation. We do not make *hats* with twigs or osiers. Chaucer says that some of the twigs were white, such as men use to make cages with, or panniers (i.e. baskets), or *hottes*, or *dossers*. Now Cotgrave explains F. *Panier* by 'a Pannier, or Dosser; also, a Pedlers Pack; also, a fashion of trunke made of wicker'; and he explains F. *Hotte* by 'a Scuttle, Dosser, Basket to carry on the back; the right *hotte* is wide at the top, and narrow at the bottom.' Dr. Murray kindly refers me to Cursor Mundi, l. 5524:—

> 'Apon þer neckes sal þai bere
> *Hott* wit stan and wit morter.'

He also tells me that in Caxton's Golden Legend (1483), fol. cix. col. 2, is the sentence—'And bare on his sholdres vij. *hottis* or baskettis fulle of erthe.' In a Glossary of North of England Words, printed as Gloss. B. 1, by the Eng. Dial. Society, I find: '*Hots*, s. pl. a sort of panniers to carry turf or slate in'; and Halliwell gives it as a Cumberland word. Dickinson's Cumberland Glossary has: '*Muck-hots*, panniers for conveying manure on horseback.' Brockett's Gloss. of Northern Words has: '*Hot*, a sort of square basket, formerly used for taking manure into fields of steep ascent; the bottom opened by two wooden pins to let out the contents.' Thus the existence of the word in English is fully proved; and the fitness of it is evident.

1943. 'Al ful of chirking was that sory place'; Kn. Tale, 1146.

1946. Again from Ovid, *Met.* xii. 44–47.

1970. Perhaps *eek* should be omitted; we should then read—'Of estát-es ánd of régións.' Or read—'estáts.'

1975. *Mis* is here an adjective, meaning 'bad' or 'wrong'; cf.—'But to correcten that is *mis* I mente'; Can. Yeom. Tale, G. 999.

1980. 'Although the timber,' &c.

1982. 'As long as it pleases Chance, who is the mother of news, just as the sea (is mother) of wells and springs.'

1997. *Pardventure*; also spelt *paraunter*, shewing how rapidly the third syllable could be slurred over.

2000. *Peter*! by St. Peter; see note to l. 1034.

2009. I substitute the dissyllabic *swich-e* for the monosyllabic *these*, to preserve the melody.

2011. 'To drive away thy heaviness with.'

2017. MS. F. has *frot*, which has no meaning, but may be a misspelling of *froit*, which is another form of *fruit*. I propose to read *Theffect*, i. e. the result (which is clearly intended); otherwise we must read *The fruit*, which will also serve, if we remember that Chaucer uses *fruit* in the peculiar sense of 'upshot' or 'result.'

And for it is no *fruit* but los of tyme'; Squi. Ta. 74.
The *fruyt* of this matere is that I telle'; Man of Lawes Ta. 411.

In the present case, it would be used in a *double* sense; (1) of result, (2) of a fruit that withers and is ready to burst open. As to the spelling *froit*, we find *froyte* in the Petworth MS. In the latter of the above quotations, where other MSS. have *fruyt* or *fruite*. *The swote* (Cx. Th.) means 'the sweetness.'

2021. I suppress *in* after *yaf*, because it is not wanted for the sense, and spoils the metre.

2034–2040. Suggested by Dante, *Inf.* iii. 55–57, just as ll. 2024–6 above are by the two preceding lines in Dante; see note to l. 1926. Cary has:—

'and following came
Such a long train of spirits, I should ne'er
Have thought that death so many had despoil'd.'

2044. I substitute *ech* for *euerych* (in Caxton). The two MSS. (F. and B.) have merely *Rouned in others ere*, which is of course defective.

2048. I here follow B. (except that it wrongly omits *lo*).

2059. *Wondermost*; superl. of *wonder*, which is very common as an *adjective*.

2076. As the reading of the MSS. is obviously wrong (the word *mouth* being repeated three times), whilst the reading of the printed editions (*Went every tydyng*) cannot be right on account of the scansion, I put *word* for the first of the three *outh's*. This gives the right sense, and probably Chaucer actually wrote it.

2089. Again from Ovid, *Met.* xii. 54, 55.

2101. See Kn. Tale, 273, 274.

2105. *Beside*, without; without asking his leave.

2119. Cf. Cant. Tales, 7277 (Group D, 1695)—'Twenty thousand freres on a route,' where Tyrwhitt prints *A twenty*. But the MSS. (at least the seven best ones) all omit the *A*. Just as the present line wants its first syllable, and is to be scanned —'Twénty thoúsand fn a roúte'; so the line in the Cant. Tales wants its first syllable, and is to be scanned—Twénty thoúsand

fréres ón a roúte. For having called attention to this fact, my name (misspelt) has been once mentioned in Lowell's *My Study Windows*, in his article on Chaucer. 'His (Chaucer's) ear would never have tolerated the verses of nine[1] syllables with a strong accent on the first, attributed to him by Mr. Skeate and Mr. Morris. Such verses seem to me simply impossible in the pentameter iambic as Chaucer wrote it.' Surely this is assumption, not proof. I have only to say that the examples are rather numerous, and nine-syllable lines are not impossible to a poet with a good ear; for there are twelve consecutive lines of this character in Tennyson's Vision of Sin. It may suffice to quote one of them :—

'Pánted hánd in hánd with fáces pále.'

I will merely add here, that similar lines *abound* in Lydgate's 'Sege of Thebes.'

2123. Cf. P. Plowman; B. prol. 46-52. *Bretful*, brim-ful, occurs in P. Pl. C. i. 42; also in Chaucer, Prol. 687; Kn. Tale, 1306.

2130. *Lyes;* F. *lies*, E. *lees*. '*Lie*, f. the lees, dregs, grounds'; Cotgrave.

2140. Sooner or later, every sheaf in the barn has to come out to be thrashed.

2152. 'And cast up their noses and eyes.' This is very graphic; each man is trying to peer beyond the rest. The right reading is retained in MS. B. only; the other two authorities turn *nose and eyen* into *noise on hyghen*; but the form *hyghen* was obsolete at this date, and the sense thus obtained is poor.

2154. 'And stamp, as a man would stamp on a live eel, to try to secure it.' Already in Plautus, *Pseudolus*, 2. 4. 56, we have the proverb *anguilla est, elabitur*, he is an eel, he slips away from you; said of a sly or slippery fellow. In the Rom. de la Rose, 9941, we are told that it is as hard to be sure of a woman's constancy as it is to hold a live eel by the tail. 'To have an eel by the tail' was an old English proverb; see *Eel* in Nares' Glossary, ed. Halliwell and Wright.

2158. The poem ends here, in the middle of a sentence. It seems as if Chaucer did not quite know how to conclude, and put off finishing the poem till that more 'convenient season' which never comes. Practically, nothing is lost.

The copy printed by Caxton broke off still earlier, viz. at

[1] Really *ten*; for *rout-e* is dissyllabic.

In order to make a sort of ending to it, Caxton added lines of his own, with his name—Caxton—at the side of : of them ; and subjoined a note in prose ; as follows :—

And wyth the noyse of them [t]wo[1]
I Sodeynly awoke anon tho[2]
And remembryd what I had seen
And how hye and ferre I had been
In my ghoost | and had grete wonder
Of that the god of thonder
Had lete me knowen | and began to wryte[3]
Lyke as ye hane herd me endyte
Wherfor to studye and rede alway[4]
I purpose to doo day by day
Thus in dremyng and in game
Endeth thys lytyl book of Fame.

nomore of this werke to-fore sayd. For as fer as I can onde | This noble man Gefferey Chaucer fynysshed at d conclusion of the metyng of lesyng and sothsawe | s yet they ben chekked and maye not departe | whyche is me semeth is craftyly made ;' &c. (The rest is in of Chaucer.)

although Caxton's copy ended at l. 2094, lines 2095-2158 in the two MSS., and are obviously genuine. Thynne nted them, and must have found them in the MS. which wed. After l. 2158, Thynne subjoins Caxton's ending, alteration in the first three lines, because they were not itable to follow l. 2158, having been adapted by Caxton v l. 2094. Hence Thynne prints them as follows :—

And therwithal I abrayde
Out of my slepe halfe a frayde
Remembri[n]g wel what I had sene ; &c.

s see that it was never pretended that the lines succeed- 158 were Chaucer's. They are admittedly Caxton's or 's. If we had not been told this, we could easily have l it by the immediate and obvious inferiority in the style. s second line will not scan at all comfortably ; neither third, nor the fourth ; and Thynne's lines are scarcely

[1] *Printed* wo ; but it refers to the word *two* in l. 2093.
[2] ated from Parl. of Foules, 693. [3] Cf. Book Duch. 1332.
[4] n Parl. of Foules, 696.

X. THE FORMER AGE.

'THE former Age' is a title taken from l. 2 of the poem. In MS. Hh., at the end, are the words—'Finit Etas prima: Chaucers.'

Both MSS. are poor, and omit a whole line (l. 56), which has to be supplied by conjecture; as we have no other authority. The spelling requires more emendation than usual.

The poem is partly a verse translation of Boethius, De Consolatione Philosophiæ, lib. ii. met. 5. We possess a prose translation by Chaucer of the entire work, edited by Dr. Morris in 1858. This therefore contains the same passage in prose; and the prose translation is, of course, a much closer rendering of the original. Indeed there is nothing in the original which corresponds to the last four stanzas of the present poem, excepting a hint for l. 62.

The work of Boethius, in Latin, consists of five books. Each book contains several sections, written in prose and verse alternately. Hence we may find references to bk. ii. prose 5 (liber ii. prosa 5); bk. ii. metre 5 (liber ii. metrum 5); and the like. These divisions are very useful in finding one's place.

Anicius Manlius Torquatus Severinus Boetius (or Boethius) was a Roman senator, who was born about the year 470, and was put to death by Theodoric, A. D. 525. See the masterly account of him in Gibbon's Decline and Fall of the Roman Empire, c. 39. 'While Boethius,' says Gibbon, 'oppressed with fetters, expected each moment the sentence or the stroke of death, he composed, in the tower of Pavia, the "Consolation of Philosophy;" a golden volume, not unworthy of the leisure of Plato or Tully, but which claims incomparable merit from the barbarism of the times and the situation of the author.' This great work was translated, before Chaucer, by King Alfred; and, after Chaucer, at least eight times. Lowndes recommends a translation by the Rev. P. Ridpath, printed at London in 1785.

Chaucer was also indebted to Ovid, Metam. i. 89–112, for part of this description of the Golden Age; of which see Dryden's fine translation. See also Le Roman de la Rose, ll. 8395–8492; and compare the Complaint of Scotland, ed. Murray, p. 144. For further remarks, see the Preface.

2. *The former age;* Lat. prior etas.

3. *Payed of,* satisfied with; Lat. contenta.

5. *Forpampred,* exceedingly pampered; Lat. perdita.

6. *Quern*, a hand-mill for grinding corn. *Melle*, mill.

7. Mr. Sweet reads *hawes, mast* instead of *mast, hawes*. This sounds better, but is not necessary. *Haw-es* is dissyllabic. *Pounage*, mod. E. *pannage*, mast, or food given to swine in the woods; see the Glossary. Better spelt *pannage* or *paunage* (Manwood has *pawnage*, as cited in Blount's Nomolexicon. Koch wrongly refers us to O. F. *poün, poön*, a sickle (Burguy), but mast and haws were never reaped. Cf. Dante, *Purg.* xxii. 148.

11. 'Which they rubbed in their hands, and ate of sparingly.' *Gnodded* is the pt. t. of *gnodden* or *gnudden*, to rub, examples of which are scarce. See Ancren Riwle, pp. 238, 260 (footnotes), and *gnide* in Halliwell's Dictionary. But the right reading is obviously *gniden*, the pt. t. pl. of the strong verb *gniden*, to rub, A.S. *gnīdan* (Luke, vi. 1). This restores the melody of the line. The North. form *gnade* occurs in the O. E. Psalter, Ps. lxxxviii. 45. Mr. Sweet reads *gnodde*, but the pt. t. of *gnodden* was *gnodded*.

16. 'No one as yet ground spices in a mortar, to put into *clarrè* or galantine-sauce.' As to *clarre*, see Glos. to Knightes Tale; and the Babees Book, ed. Furnivall, p. 204, and Index.

In the Liber Cure Cocorum, ed. Morris, p. 30, is the following recipe for *Galentyne*:—

'Take crust of brede and grynde hit smalle,
Take powder of galingale, and temper with-alle;
Powder of gyngere and salt also;
Tempre hit with venegur er þou more do;
Drawȝe hit þurughe a streynour þenne,
And messe hit forth before good menne.'

'*Galendyne* is a sauce for any kind of roast Fowl, made of Grated Bread, beaten Cinnamon and Ginger, Sugar, Claret-wine, and Vinegar, made as thick as Grewell;' Randell Holme, bk. iii. ch. iii. p. 82, col. 2 (quoted in Babees Book, ed. Furnivall, p. 216). Roquefort gives O. F. *galatine, galantine, galentine*, explained by 'gelée, daube, sauce, ragoût fort épicé; en bas Latin, *galatina*.' Beyond doubt, Chaucer found the word in the Roman de la Rose, l. 21823—'En friture et en *galentine*.' See *Galantine* in Littré. Cf. Rom. de la Rose, 8418:—

'Et de l'iaue simple bevoient
Sans querre piment ne clare,' &c.

17. 'No dyer knew anything about madder, weld, or woad.' All three are plants used in dyeing. Madder is *Rubia tinctoria*,

the roots of which yield a dye. I once fancied *weld* was an error for *welled* (i. e. flowed out); and Mr. Sweet explains *welde* by 'strong.' Both of these fancies are erroneous. *Weld* is the *Reseda Luteola* of Linnæus, and grows wild in waste places; I have seen it growing near Beachey Head. It is better known as Dyer's Rocket. In Johns' Flowers of the Field, we duly find—'*Reseda Luteola*, Dyer's Rocket, Yellow-weed, or Weld.' Also called Ash of Jerusalem, Dyer's Weed, &c.; see Eng. Plant names, by Britten and Holland. It appears in mod. G. as *Wau* (Du. *wouw*), older spelling *Waude*. Its antiquity as a Teut. word is vouched for by the derivatives in the Romance languages, such as Span. *gualda*, Port. *gualde*, F. *gaude*; see *Gualda* in Diez. *Weld* is a totally distinct word from *woad*, but most dictionaries confound them. Florio, most impartially, coins a new form by mixing the two words together (after the fashion adopted in Alice through the Looking-glass). He gives us Ital. *gualdo*, 'a weede to die yellow with, called *woald*.' The true *woad* is the *Isatis tinctoria*, used for dyeing blue before indigo was known; the name is sometimes given to *Genista tinctoria*, but the dye from this is of a yellow colour. Pliny mentions the dye from madder (Nat. Hist. xix. 3); and says the British women used *glastum*, i. e. woad (xxii. 1).

18. *Flees*, fleece; Lat. *uellera*. Dr. Koch prints *flex*, with a reference to C. T. Prol. 676; but *flex* means flax.

27–29. Cf. Ovid, Metam. i. 138–140.

30. *Ri-ver-es*; three syllables. Mr. Sweet suggests putting *after* in place of *first*.

33. 'These tyrants did not gladly venture into battle to win a wilderness or a few bushes where poverty (alone) dwells—as Diogenes says—or where victuals are so scarce and poor that only mast or apples are found there; but, wherever there are money-bags,' &c. I do not quite follow this reference to Diogenes, though his praises of poverty are well known. Higden, in his Polychronicon, lib. iii. c. 20, gives several of the usual anecdotes about him, and remarks, with regard to him and Alexander—'tunc victus est Alexander quando invenit hominem cui nil potuit dare nec auferre.' Gower relates how Diogenes reproved Alexander for his lust of conquest; Conf. Amantis, ed. Pauli, i. 322.

41. This stanza seems more or less imitated from Le Rom. de la Rose, 8437:—

> 'Et quant par nuit dormir voloient,
> En leu de coites [*quilts*] aportoient

En lor casiaus monceaus de gerbes,
De foilles, ou de mousse, ou d'erbes; . . .
Sor tex couches cum ge devise,
Sans rapine et sans convoitise,
S'entr'acoloient et baisoient . . .
Les simples gens asséurées,
De toutes cures escurées.'

' Their hearts were all united, without the gall (of envy).'
sly enough, Chaucer has here made an oversight. He
the line with *galles*, riming with *halles* and *walles*;
is the line should end with a word riming to *shete*.
Here again cf. Rom. de la Rose, 8483:—

'N'encor n'avoit fet roi ne prince
Meffais qui l'autrui tolt et pince.
Trestuit pareil estre soloient,
Ne riens propre avoir ne voloient.'

;6. 'Humility and peace, (and) good faith (who is) the
ss (of all), filled the earth full of ancient courtesy.' Line
ave supplied; Dr. Koch supplies the line—'Yit hadden
worlde the maistrie.' Either of these suggestions fills up
ise intended.
Jupiter is mentioned in Ovid's Metamorphoses imme-
after the description of the golden, silver, brazen, and
ges. At l. 568 of the same book begins the story of the
Jupiter for Io.
Nembrot, Nimrod; so that *his toures hye* refers to the
of Babel. In Gen. x, xi, the sole connection of Nimrod
Babel is in ch. x. 10—'And the beginning of his king-
vas Babel.' But the usual medieval account is that he
he tower. Thus, in the Cursor Mundi, l. 2223:—

'Nembrot than said on this wise, . . .
"I rede we bigin a laboure,
And do we wel and make a toure,"' &c.

so in Sir D. Lyndsay, Buke of the Monarché, bk. ii.

54. These last lines are partly imitated from Boethius;
3-61 are independent of him.

XI. FORTUNE.

THIS poem consists of *three* Ballads and an Envoy. Each Ballad contains three stanzas of eight lines, with the rimes *a b a b b c b c*, and the rimes of the second and third stanzas are precisely the same as those of the first. Thus the rime *a* recurs six times, the rime *b* twelve times, and the rime *c* likewise six times. Moreover, each stanza ends with the same line, recurring as a refrain. Hence the metrical difficulties are very great, and afford a convincing proof of Chaucer's skill. The Envoy is of seven lines, rimed *a b a b b a b*.

The three ballads are called, collectively, ***Balades de visage sanz peinture***, a title which is correctly given in MS. I., with the unlucky exception that *visage* has been turned into *vilage*. This curious blunder occurs in all the MSS. and old editions, and evidently arose from mistaking a long *s* (ſ) for an *l*. *Vilage*, of course, makes no sense; and we are enabled to correct it by help of Chaucer's translation of Boethius, ed. Morris, bk. ii. pr. 1; l. 773. 'Ryȝt swyche was she [Fortune] whan she flatered þe and desseiued þe wiþ vnleueful lykynges of false welefulnesse; þou hast now knowen and ataynt þe doutous or double *visage* of þilke blynde goddesse *fortune*. She þat ȝit *couereþ* hir and *wympleþ* hir to oþer folk, haþ shewed her euerydel to þe.' Or the Ballads may refer to the unmasking of false friends: '*Fortune* hath departyd and vncoueryd to the bothe the *certeyn visages* and ek the dowtos *visages* of thy felawes;' id. bk. ii. pr. 8; l. 1668. The whole poem is more or less founded on the descriptions of Fortune in Boethius; and we thus see that the visage meant is the *face of Fortune*, or else the *face of a supposed friend*, which is clearly revealed to the man of experience, in the day of adversity, without any covering or wimpling, and even without any painting or false colouring.

In MS. T. we are told that 'here filoweþe [*followeth*] a balade made by Chaucier of þe louer and of Dame Fortune.' In MS. A. we are told that 'here foloweþe nowe a compleynte of þe Pleintyf agenst fortune translated oute of Frenshe into Englisshe by þat famous Rethorissyen Geffrey Chaucier.' This hint, that it is translated out of French, can scarcely be right, unless Shirley (whose note this is) means that it partially resembles passages in Le Roman de la Rose; for Chaucer's work seems to contain some reminiscences of that poem as well as of the

[illegible] Boethius also.

Le Pleintif is the complainant, the man who brings a charge against Fortune, or rather, who exclaims against her as false and defies her power. The first Ballad, then, consists of this complaint and defiance.

The close connection between this poem and Boethius is shewn by the fact that (like the preceding poem called The Former Age) it occurs in an excellent MS. of Chaucer's translation of Boethius, viz. MS. I. (Ii. 3. 21, in the Cambridge University Library). I may also remark here, that there is a somewhat similar dialogue between Nobilitas and Fortuna in the *Anticlaudianus* of Alanus de Insulis, lib. viii. c. 3; see Anglo-Latin Satirists, ed. T. Wright, ii. 401.

In Morley's English Writers, ii. 283, is the following description. 'The argument of the *first* part [or Ballad] is: I have learnt by adversity to know who are my true friends; and he can defy Fortune who is master of himself. The argument of the *next* part [second Ballad], that Fortune speaks, is: Man makes his own wretchedness. What may come you know not; you were born under my rule of change; your anchor holds. Of the *third* part of the poem [third Ballad], in which the Poet and Fortune each speak, the sum of the argument is, that what blind men call fortune is the righteous will of God. Heaven is firm, this world is mutable. The piece closes with Fortune's call upon the Princes to relieve this man of his pain or pray his best friend "of his noblesse" that he may attain to some better estate.'

The real foundation of these three Ballads is (1) Boethius, bk. ii. proses 1, 2, 3, 4, 5, 8, and met. 1; and (2) a long passage in Le Roman de la Rose, ll. 4853 [illegible] More particular references are given below.

1. The beginning [illegible] Boethius, bk. ii. met. 1:—'She, cruel Fortune [illegible] weren ydred: and she [illegible] chere of hym that is [illegible] ll. 5482-6.

2. The latter part of [illegible] readings are: [illegible] long: [illegible] nowe [illegible] [illegible]

the former *now*. *Pouerte* can be pronounced *povért'*; accented on the second syllable, and with the final *e* elided. For this pronunciation, see Prol. to Man of Lawes Tale, Group B, l. 99, in my edition of Prioresses Tale, p. 4. Precisely because this pronunciation was not understood, the scribes did not know what to do. They inserted *now* before *pouerte* (which they thought was *póverte*); and then, as the line was too long, cut it down to *poure*, *poore*, to the detriment of the sense. I would therefore rather read—As wele or wo, poverte and now honour.

7. In the Introduction to the Persones Tale, we find: 'wel may that man, that no good werk ne doth, singe thilke newe Frenshe song, *Iay tout perdu mon temps et mon labour*.' In like manner, in the present case, this line of 'a new French song' is governed by the verb *singen* in l. 6. The sense is —'the lack of Fortune's favour shall never (though I die) make me sing—"I have wholly lost my time and my labour."' In other words, 'I will not own myself defeated.'

9. With this stanza cf. Rom. de la Rose (E. version), 5554-5, 5675-81, 5582-5:—

> 'For infortune makith anoon
> To knowe thi frendis fro thy foon . . .
> A wise man seide, as we may seen,
> Is no man wreached, but he it wene, . .
> For he suffrith in pacience . . .
> Richesse riche ne makith nought
> Hym that on tresour set his thought;
> For richesse stont in *suffisance*;' &c.

13. *No force of*, it does not matter for; i. e. 'thy rigour is of no consequence to him who has the mastery over himself.' From Boethius, bk. ii. pr. 4 (ed. Morris, l. 1114), which Chaucer translates: 'Than, if it so be þat þou art myȝty ouer þi-self, þat is to seyn, by tranquillitee of þi soule, þan hast þou þing in þi power þat þou noldest neuer lesen, ne Fortune may nat by-nyme it þe.'

17. Socrates is mentioned in Boeth. bk. i. pr. 3, but ll. 17-20 are from Le Rom. de la Rose, ll. 5871-4:—

> 'A Socrates seras semblables,
> Qui tant fu fers et tant estables,
> Qu'il n'ert liés en prospérités,
> Ne tristes en aversités.'

20. *Chere*, look. *Savour*, pleasantness, attraction; cf. Squi. Tale, 404. All the MSS. have this reading; Caxton alters it to *favour*.

25. This Second Ballad gives us Fortune's response to the defiance of the complainant. It should be compared with Boethius, bk. 2, prose 2, where Philosophy says—'Certis, I wolde *plete* wiþ þee a fewe þinges, *vsynge þe wordes of Fortune*.' Also with Rom. Rose (E. version, 5470-5567).

28. 'Who possessest thy (true) self (as being quite) beyond my control.' A fine sentiment. *Out of*, beyond, independent of.

29. Cf. 'thou hast had grace as he þat haþ vsed of foreyne goodes; þou hast no ryȝt to pleyne þe;' Boethius, bk. ii. pr. 2; l. 850.

31. Cf. 'what eke, yif my mutabilitee ȝiueþ þe ryȝtful cause of hope to han ȝit better þinges;' id. l. 895.

32. *Thy beste frend;* possibly John of Gaunt, who died in 1399; but see note to l. 73 below. There is a curious resemblance here to Le Rom. de la Rose, 8056-60:—

'Et sachies, compains, que sitost
Comme *Fortune* m'ot ça mis,
Je perdi trestous mes amis,
Fors ung, ce croi ge vraiement,
Qui m'est remès tant solement.'

34. Cf. 'for-why this ilke Fortune hath departyd and vncoueryd to the bothe the certeyn vysages and ek the dowtos visages of thy felawes . . . thow hast fowndyn the moste presyos kynde of Rychesses, þat is to seyn, thy verray frendes;' id. bk. ii. pr. 8, l. 1668.

Cf. Rom. Rose (E. version), l. 5486, and ll. 5550–3. The French version has (ll. 4967, &c.):—

'Si lor fait par son mescheoir
Tretout si clerement veoir,
Que lor fait lor amis trover,
Et par experiment prover
Qu'il valent miex que nul avoir
Qu'il poïssent où monde avoir.'

35. Vincent de Beauvais, Speculum Naturale, bk. 19, c. 62, headed *De medicinis ex hyæna*, cites the following from Hieronymus, *contra Iouinianum*:—'Hyænæ fel oculorum claritatem restituit,' the gall of a hyena restores the clearness of one's eyes. This exactly explains the allusion. Compare the extract from Boethius (ed. Morris, l. 773) already quoted above.

38. 'Still thine anchor holds.' From Boethius, bk. ii. pr. 4, l. 1050:—'whan þat þin ancres cliue faste, þat neiþer wole suffre þe comfort of þis tyme present, ne þe hope of tyme comynge to passen ne to fallen.'

39. 'Where Liberality carries the key of my riches.'

43. *On*, referring to, or, that is binding on.

46. Fortune says:—'I tourne þe whirlyng whele wiþ þe tournyng cercle;' Boethius, bk. ii. pr. 2, l. 871.

47. 'My teaching is better, in a higher degree, than your affliction is, in its degree, evil;' i. e. my teaching betters you more than your affliction makes you suffer.

49. In this third Ballad, the stanzas are distributed between the Complainant and Fortune, one being assigned to the former, and two to the latter. The former says:—'I condemn thy teaching; it is (mere) adversity.'

50. *My frend*, i. e. my true friend. In l. 51, *thy frendes* means 'the friends I owed to thee,' my false friends. From Boethius, bk. ii. pr. 8, l. 1667:—'this aspre and horrible Fortune hath discoueryd to the the thowhtes of thy trewe frendes; ... whan she departyd awey fro the, she took awey *hyr* frendes and lafte the *thyne* frendes.'

51. *I thanke hit thee*, I owe thanks to thee for it. But very likely *hit* has been inserted to fill up, and the right reading is, probably, *I thank-e thee;* as Koch suggests.

52. *On presse*, in a throng, in company, all together.

53. 'Their niggardliness, in keeping their riches to themselves, foreshews that thou wilt attack their stronghold; just as an unnatural appetite precedes illness.'

56. Cf. Rom. de la Rose, 19179:—

> 'Ceste ruile est si généraus,
> Qu'el ne puet defaillir vers aus.'

57. Here Fortune replies. This stanza is nearly made up of extracts from Boethius, bk. ii. pr. 2, ll. 845–869, transposed and rearranged. For the sake of comparison, I give the nearest equivalents, transposing them to suit the order here adopted.

'Þat makeþ þe now inpacient aȝeins me. . . I norysshed þe wiþ my rychesse. . . Now it lykeþ me to wiþ-drawe myne hande ... shal I þan only be defended to vse my ryȝt? . . . Þe see haþ eke hys ryȝt to be somtyme calme . . . and somtyme to be horrible wiþ wawes. . . Certis it is leueful to þe heuene to make clere dayes. . . Þe erþe haþ eke leue . . . to confounde hem [*the flowers*] somtyme wiþ raynes . . . shal it [*men's covetousness*] bynde me to be stedfast?'

Compare also the defence of Fortune by Pandarus, in Troilus, bk. i. 841–854.

65. Above this stanza (ll. 65–72) all the MSS. insert a new

heading, such as 'Le pleintif,' or 'Le pleintif encountre Fortune,' or 'The pleyntyff ageinst Fortune.' But they are all wrong, for it is quite certain that this stanza belongs to Fortune. Otherwise, it makes no sense. Secondly, we know this by the original (in Boethius). And thirdly, Fortune cannot well have the 'envoy' unless she has the stanza preceding it. Dr. Morris, in his edition, rightly omits the heading; and so in Bell's edition.

66. Compare:—'For purueaunce is þilke deuyne resoun þat is establissed in þe souereyne prince of þinges; þe whiche purueaunce disponiþ alle þinges;' Boeth. bk. iv. pr. 6; l. 3868.

68. *Ye blinde bestes*, addressed to men; evidently by *Fortune*, not by the *Pleintif*. Compare the words *forth*, *beste*, in Truth, p. 194, l. 18.

71. Here we have formal proof that the speaker is Fortune; for this is copiėd from Boethius, bk. ii. pr. 3, l. 984—'naþeles þe laste day of a mannis lijf is a manere deeþ to fortune.' Hence *thy* refers to *man*, and *myn* refers to *Fortune*; and the sense is—'Thy last day (O man) is the end of my interest (in thee);' or 'dealings (with thee).' The word *interesse*, though scarce, is right. It is used in Spenser, F. Q. vii. 6. 33:—

> 'That not the worth of any living wight
> May challenge ought in Heaven's *interesse*.'

And in Todd's Johnson:—'I thought, says his majesty [K. Charles I.] I might happily have satisfied all *interesses*;' Lord Halifax's Miscell. p. 144. The sb. also occurs as Ital. *interesse*; thus Florio's Ital. Dict. (1598) has:—'*Interesse*, *Interesso*, the interest or profite of money for lone. Also, what toucheth or concerneth a mans state or reputation.' And Minsheu's Spanish Dict. (1623) has:—'*Interes*, or *Interesse*, interest, profite, auaile.' The E. vb. to *interess* was once common, and occurs in K. Lear, i. 1. 87 (unless Dr. Schmidt is right in condemning the reading of that line).

73. *Princes.* Who these princes were, it is hard to say; according to l. 76, there were *three* of them. If the reference is to the Dukes of Lancaster, York, and Gloucester, then the 'beste frend' must be the king himself. Cf. l. 33.

75, 76. 'And I (Fortune) will requite you for your trouble (undertaken) at my request, whether there be three of you, or two of you (that heed my words).' Line 76 occurs in MS. I, *only*, yet it is difficult to reject it, as it is not a likely sort of line to be thrust in, unless this were done, in revision, by the author

himself. Moreover, we should expect the Envoy to form a stanza with the usual seven lines, so common in Chaucer.

77. 'And, unless it pleases you to relieve him of his pain (yourselves), pray his best friend, for the honour of his nobility, that he may attain to some better estate.'

The assigning of this petition to *Fortune* is a happy expedient. The poet thus escapes making a direct appeal in his own person.

XII. TRUTH.

THE Titles are: Gg. Balade de bone conseyl; Lansd. 699, La bon Counseil de le Auttour; Caxton, The good counceyl of Chawcer; Harl. Moral balade of Chaucyre. Shirley calls it—Balade that Chaucier made on his deeth-bedde; a note that has been frequently repeated, and is probably no better than a bad guess.

1. Koch considers that the source of the poem is a passage in Boethius, lib. iii. met. 11, at the beginning, but the resemblance is very slight. It contains no more than a mere hint for it. However, part of st. 3 is certainly from the same, bk. i. pr. 5, as will appear; see note to l. 17.

The former passage in Boethius is thus translated by Chaucer: 'Who-so that sekith soth by a deep thoght and coveyteth nat to ben deseyued by no mys-weyes, lat hym rollen and trenden [*revolve*] with-inne hymself the lyht of his inward syhte. And lat hym gadere ayein, enclynynge in-to a compas, the longe moeuynges of hys thowhtes; and lat hym techen his corage that he hath enclosed and hyd in his tresors al that he compaseth or sekith fro with-oute.' See also bk. ii. pr. 5 of the same, which seems to me more like the present poem than is the above passage.

2. Koch reads *thing* for *good*, as in some MSS. He explains the line:—'Devote thyself entirely to one thing, even if it is not very important in itself (instead of hunting after a phantom).' This I cannot accept; it certainly means nothing of the kind. Mr. Sweet has the reading: *Suffise thin owene thing*, &c., which is the reading of *one* MS. only, but it gives the right idea. The line would then mean: 'let your own property, though small, suffice for your wants.' I think we are bound to follow the MSS. generally; of these, *two* have *Suffice unto thi thing*; *five* have *Suffice unto thy good*; *one* has *Suffice unto thi lyuynge* (where *lyuynge* is a gloss upon *good*); and F. has the capital reading

the thy good. It seems best to follow the majority, ılly as they allow *suffice* to be followed by a vowel, thus the final *e.* The sense is simply: 'Be content with thy ty, though it be small;' and the next line gives the why—'for hoarding only causes hatred, and ambition ; insecurity; the crowd is full of envy, and wealth blinds every respect.' *Suffice unto thi good* is much the same : proverb—'cut your coat according to your cloth.' er elsewhere has *worldly suffisance* for 'wealth;' Cler. 59. Of course this use of *suffice unto* (be content with) ıliar; but I do not see why it is not legitimate. The use *our* in l. 5 below is at least as extraordinary.

Chaucer's tr. of Boethius, bk. ii. pr. 5, l. 1231 :—'And if ilt fulfille thi nede after that it suffiseth to nature, than is ede that thou seke after the superfluite of fortune.'

f. 'for auarice maketh alwey mokereres [*loarders*] to ben ' Boeth. ii. pr. 5, l. 1182.

avour, taste with relish, have an appetite for. 'Have a for no more than it may behove you (to taste).'

Most MSS. read *Werk* or *Do*; only two have *Reule*, Mr. Sweet adopts. Any one of these three readings sense. 'Thou who canst advise others, work well thyself,' t well thyself,' or 'rule thyself.' To quote from Hamlet, :—

> 'Do not, as some ungracious pastors do,
> Show me the steep and thorny way to heaven;
> Whiles, like a puff'd and reckless libertine,
> Himself the primrose path of dalliance treads,
> And recks not his own rede.'

ke the Jewish proverb—'Physician, heal thyself.'

Trouthe shal delivere, truth shall give deliverance. 'The shall make you free,' Lat. 'ueritas liberabit uos;' John . This is a general truth, and there is no need for the on of *thee* after *shal*, as in the inferior MSS., in consequence gradual loss of the final *e* in *trouthe*, which in Chaucer is ly dissyllabic. The scribes who turned *trouthe* into *e thee* forgot that this makes up *trou-thè thee.*

Tempest thee noght, do not violently trouble or harass thy- not be in a state of agitation. Agitation will not redress hing that is crooked. So also :—'*Tempest* nat the thus with fortune;' Boeth. bk. ii. pr. 4, l. 1060. Chaucer (as Koch obtained this curious verb from the third line of section F

(l. 63 of the whole poem) of the French poem from which he translated his A B C. This section begins :—

'Fuiant m'en viens a ta tente
Moy mucier pour la tormente
Qui ou monde me *tempeste*;'

i. e. I come fleeing to thy tent, to hide myself from the storm which harasses me in the world.

9. 'Trusting to the vicissitudes of fortune.' There are several references to the wheel of Fortune in Boethius. Thus in bk. ii. pr. 2 (ed. Morris, l. 871) of Chaucer's translation:—'I tourne the whirling whele with the tournyng cercle.'

10. 'Much repose consists in abstinence from fussiness.'

11. 'To spurn against an awl,' i. e. against a prick, is the English equivalent of the Gk. phrase which our bibles render by 'to kick against the pricks,' Acts ix. 5. Wyclif renders it by 'to kike ayens the pricke.'

In MS. Cotton, Otho A. xviii, we find the reading *a nall*, the *n* being transferred from *an* to the sb. Tusser has *nall* for 'awl' in his Husbandry, § 17, st. 4, l. 3. This MS., by the way, has been burnt, but a copy of it (too much corrected) is given in Todd's Illustrations of Chaucer, p. 131.

12. An allusion to the fable in Æsop about the earthen and brazen pots being dashed together. An earthen pot would have still less chance of escape if dashed against a wall. In MS. T., the word *crocke* is glossed by 'water-potte.'

13. 'Thou that subduest the deeds of another, subdue thyself.'

15. Cf. 'it behoueth the to suffren with euene wille in patience al that is don . . in this worlde;' Boeth. bk. ii. pr. 1; l. 799.

16. *Axeth*, requires; i. e. will surely cause.

17. When Boethius complains of being exiled, Philosophy directs him to a heavenly home. 'Yif thou remembre of what contre thou art born, it nis not gouerned by emperoures . . . but o lorde and o king, and that is god;' bk. i. pr. 5; l. 561. This is copied (as being taken from 'Boece') in Le Roman de la Rose, l. 5049 (Eng. version, l. 5660).

18. The word *beste* probably refers to the passage in Boethius where wicked men are likened to various animals, as when the extortioner is a wolf, a noisy abusive man is a hound, a treacherous man is a fox, &c.; bk. iv. pr. 3. The story of Ulysses and Circe follows; bk. iv. met. 3.

19. 'Recognise heaven as thy true country.' *Lok up*, gaze upwards to heaven. Cf. the expression 'thi contre' at the end of

.- iv. pr. 1 of his translation of Boethius. There is also a ecial reference here to Boeth. bk. v. met. 5, where it is said at quadrupeds look *down*, but man is upright; 'this figure ıonesteth the, that axest the heuene with thi ryghte visage.'

Thank god of al, thank God for all things. In like manner, the Lamentation of Mary Magdalen, st. 53, we find: 'I thanke ɔd *of* al, if I nowe dye.' Mätzner (Gram. ii. 2. 307) quotes ɔm the Towneley Mysteries, p. 128:—'Mekyll thanke *of* youre ɔod wille;' and again (Gram. ii. 1. 238) from King Alisaunder, 7576:—'And thankid him *of* his socour.' Henrysoun, in his ɔbay Walk, l. 8, has:—'Obey, and thank thy God of al;' but : is probably copying this very passage. Cf. also—'of help I m praye;' Lydgate, *London Lyckpeny*, st. 6; 'beseech you your pardon;' Oth. iii. 3, 212. In Lydgate's Minor Poems, . Halliwell, p. 225, is a poem in which every stanza ends with ıonk God of alle.'

20. *Hold the hye wey*, keep to the high road. Instead of *old the hye wey*, some MSS. have *Weyve thy lust*, i.e. put ide thy desire, give up thine own will.

22. This last stanza forms an Envoy. It exists in *one* copy only 1S. Addit. 10340); but there is no reason at all for considering spurious. *Vache*, cow; with reference to the 'beast in the all' in l. 18. This animal was probably chosen as being less fensive than those mentioned by Boethius, viz. the wolf, hound, ĸ, lion, hart, ass, and sow. Possibly, also, there is a reference the story of Nebuchadnezzar, as related by Chaucer in the onkes Tale; Group B, 3361.

XIII. GENTILESSE.

FOR remarks upon Scogan's quotation of this Ballad in full, e the Preface.

The titles are: Harl. Moral balade of Chaucier, T. Balade ı Chaucier.

Caxton's text is unusually good, and is often superior to that the existing MSS.

The general idea of the poem is that Christ was the true ıttern of 'gentleness' or gentility, i.e. of noble behaviour. f. Dekker's noble line, in which he speaks of Christ as 'The st true gentleman that ever breathed.'

But the finest poetical essay upon this subject is that by haucer himself, in the Wife of Bath's Tale; C. T. 6691-6758; hich see.

In the tale of Melibeus we read: 'And certes, he shulde not be called a Gentleman, that after God and good conscience, alle thinges left, ne doth his diligence and besinesse to kepen his good name. And Cassiodore sayth, that it is a signe of a gentil herte, whan a man loveth and desireth to have a good name.'

Another passage on this subject occurs in the Eng. version of the Romance of the Rose, ll. 2188-2202, which, curiously enough, is not in Méon's edition of the French poem (in which l. 2184 of the E. version is immediately succeeded by l. 2203 of the same). Again, in Le Roman de la Rose, ll. 6603-6616, there is a definition of *Gentillesce*; but this passage is not in the Eng. version.

The original passage, to which both Chaucer and Jean de Meun were indebted, is one in Boethius, bk. iii. pr. 6; which Chaucer thus translates:—'For if the name of gentilesse be referred to renoun and clernesse of linage, than is gentil name but a foreine thing, þat is to sein, to hem that glorifien hem of hir linage. For it semeth that gentilesse be a maner preysynge that cometh of decert of auncestres . . . yif thou ne haue no gentilesse of thi-self—that is to sein, pris that cometh of thi deserte—foreine gentilesse ne maketh the nat gentil.' And again, just below, in metre 6:—'On alone is fadir of thinges . . . thanne comen alle mortal folk of noble seed; whi noysen ye or bosten of youre eldris?' But we must not overlook a long passage near the end of Le Roman de la Rose, ll. 18807-19096, which Chaucer certainly also consulted. I quote some of these lines below.

1. With this first stanza compare R. Rose, 18881:—

> 'Quiconques tent à gentillece
> D'orguel se gart et de parece;
> Aille as armes, ou à l'estuide,
> Et de vilenie se vuide;
> Humble cuer ait, cortois et gent
> En tretous leus, vers toute gent.'

Two MSS., both written out by Shirley, and MS. Harl. 7333, all read:—'The first fader, and foundour (*or* fynder) of gentylesse.' This is wrong, and probably due to the dropping of the final *e* in the definite adjective *firste*. We must keep the phrase *firste stok*, because it is expressly repeated in l. 8.

The first line means—'With regard to, *or* As to the first stock (or source), who was the father of *gentilesse*.' The substantives *stok* and *fader* have *no verb* to them, but are mentioned as being the *subject* of the sentence.

3. The former *his* refers to *fader*, but the latter to *man*.

4. *Sewe*, follow. In a Ballad by King James the First of Scotland, printed at p. 54 of my edition of the Kingis Quair, the first five lines are a fairly close imitation of the opening lines of the present poem, and prove that King James followed a MS. which had the reading *sew*. His poem begins:—

'Sen throu vertew encressis dignite,
And vertew flour and rut [*root*] is of noblay,
Of ony weill or quhat estat thou be,
His steppis *sew*, and dreid thee non effray:
Exil al vice, and folow trewth alway.'

Observe how his first, third, and fourth lines answer to Chaucer's fifth, second, and fourth lines respectively.

7. *Al were he*, albeit he may wear; i.e. although he may be a bishop, king, or emperor.

8. *This firste stok*, i.e. Christ. In l. 12, *his heir* means mankind in general.

Compare Le Rom. de la Rose, 18819:—

'Noblece vient de bon corage,
Car gentillece de lignage
N'est pas gentillece qui vaille,
Por quoi bonté de cuer i faille,
Por quoi doit estre en li parans [*apparent*]
La proece de ses parens
Qui la gentillece conquistrent
Par les travaux que grans i mistrent.
Et quant du siecle trespasserent,
Toutes lor vertus emporterent,
Et lessierent as hoirs l'avoir;
Que plus ne porent d'aus avoir.
L'avoir ont, plus riens n'i a lor,
Ne gentillece, ne valor,
Se tant ne font que gentil soient
Par sens ou par vertu qu'il aient.'

15. *Vyc-e* is dissyllabic; hence two MSS. turn it into *Vices*, and one even has *Vicesse!*

With this stanza compare part of the French quotation above, and compare Rom. Rose, 19064, &c.:—

'Mes il sunt mauvais, vilain nastre,
Et d'autrui noblece se vantent;
Il ne dient pas voir, ains mentent,
Et le non [*name*] de gentillece emblent,
Quant lor bons parens ne resemblent;' &c.

16. In MS. A. is this side-note, in a later hand:—

'Nam genus et proauos et quæ non fecimus ipsi
Vix ea nostra voco.'

20. This is a difficult line to obtain from the MSS. It is necessary to keep *heir* in the singular, because of *he* in l. 21. In MS. A., *maþe* clearly stands for *makeþe*, i. e. *maketh*, as in nearly all the MSS. This gives us—That maketh his heir him that wol him queme. The change from *his heir him* to the more natural order *him his heir* is such a gain to the metre that it is worth while to make it.

XIV. LAK OF STEDFASTNESSE.

IN MS. Harl. 7333, is the following note, probably correct:—'This balade made Geffrey Chauuciers the Laureall Poete of Albion, and sent it to his souerain lorde kynge Rycharde the secounde, thane being in his Castell of Windesore.' In MS. T. is the heading:—'Balade Royal made by oure laureal poete of Albyon in hees laste yeeres;' and above l. 22 is:—'Lenvoye to Kyng Richard.' In MS. F. it is simply headed 'Balade.' For another allusion to king Richard at Windsor, see note to Lenvoy to Scogan, l. 43.

The general idea is taken from Boethius, bk. ii. met. 8, which Chaucer thus translates:—'That the world with stable feith varieth acordable chaungynges, that the contraryos qualite of elementz holden among hem-self aliaunce perdurable, . . . Al this acordaunce of thinges is bownden with loue, that gouerneth erthe and see, and hath also commaundementz to the heuenes; and yif this loue slakede the brydelis, alle thinges that now louen hem to-gederes wolden maken a batayle contynuely, and stryuen to fordoon the fasoun of this worlde, the which they now leden in acordable feith by fayre moeuynges . . . O weleful weere mankynde, yif thilke loue that gouerneth heuene gouernede yowre corages.'

4. *Word and deed*; or read *Word and werk*, as in Harl. 7333 and T.

5. *Lyk*, alike; or read *oon*, one, as in Harl. and T. *Up so doun* is the old phrase, and common. Modern English has 'improved' it into *upside down*, where *side* has to mean 'top.'

10. *Unable*, not able, wanting in ability or strength.

21. Here the Bannatyne MS. inserts a spurious *fourth* stanza. It runs thus:—

> 'Falsheid, that sowld bene abhominable,
> Now is regeing, but reformatioun,
> Quha now gifis lergly ar maist dissavable,
> For vycis ar the grund of sustentatioun;
> All wit is turnit to cavillatioun,
> Lawtie expellit, and all gentilnes,
> That all is loist for laik of steidfastnes.'

This is very poor stuff.

24, 25. *Suffre . . . don*, suffer (to be) done; correct as being an old idiom. See my note to the Clerkes Tale, l. 1098.

28. For *wed*, two MSS. have *drive*; a reading which one is glad to reject.

XV. BALADE AGAINST WOMEN UNCONSTANT.

5. *In a place*, in one place. In Murray's Dictionary, the following is quoted from Caxton's print of *Geoffroi de la Tour*, leaf 4, back:—'They satte att dyner in *a* hall and the quene in another.'

7. From Machault, ed. Tarbé, p. 56 (see Preface):—'Qu'en lieu de bleu, Damë, vous vestez vert;' on which M. Tarbé has the following note.—'*Bleu*. Couleur exprimant la sincerité, la pureté, la constance; le *vert*, au contraire, exprimait les nouvelles amours, le changement, l'infidélité; au lieu de bleu se vêtir de vert, c'était avouer que l'on changeait d'ami.' Blue was the colour of constancy, and green of inconstancy; see Notes to Anelida, l. 330; and my note to the Squire's Tale, l. 644.

In a poem called *Le Remède de Fortune*, Machault explains that *pers*, i.e. *blue*, means loyalty; *red*, ardent love; *black*, grief; *white*, joy; *green*, fickleness; *yellow*, falsehood.

8. Cf. James i. 23, 24.

9. *It*, i.e. the transient image; relative to the word *thing*, which is implied in *no-thing* in l. 8.

10. Read *far'th*, *ber'th*; as usual in Chaucer. So *turn'th* in l. 12.

12. Cf. 'chaunging as a vane;' Clerkes Tale, 996.

13. *Sene*, evident; A. S. *ge-séne*, *ge-sýne*, adj., evident, quite distinct from the pp. of the verb, which appears in Chaucer as *seyn* or *yseyn*. Other examples of the use of this adjective occur in *ysene*, C. T. Prol. 592; C. T. 11308 (Frank. Tale); *sene*, Compl. of Pite, 112; Roundels, 10.

15. *Brotelnesse*, fickleness. Cf. 'On *brotel* ground they bilde, and *brotelnesse* They finden, whan they wenen *sikernesse*,' with precisely the same rime, Merch. Tale, 35.

16. *Dalýda*, Delilah. It is *Dálida* in the Monkes Tale, Group B, 3253; but see Book of the Duchesse, 738.

Creseide, the heroine of Chaucer's *Troilus*.

Candace, not put for *Canace*; see note to Parl. of Foules, 288. It is rather the queen Candace who tricked Alexander; see Wars of Alexander, ed. Skeat, p. 264.

18. *Tache*, defect; cf. P. Plowman, B. ix. 146. This is the word which best expresses the sense of *touch* (which Schmidt explains by *trait*) in the famous passage—'One *touch* of nature makes the whole world kin;' Shak. Troil. iii. 3. 175. I do not assert that *touch* is an error for *tache*, though even that is likely; but I say that the context shews that it is used in just the sense of *tache*. The same context also entirely condemns the forced sense of the passage, as commonly misapplied. It is somewhat curious that *touchwood* is corrupted from a different *tache*, which had the sense of dried fuel or tinder.

19. According to the modern proverb—'She has two strings to her bow.'

20. *Al light for somer;* this phrase begins l. 15 of the Canon's Yeoman's Prologue, Group G, 568; and the phrase *wot what I mene* occurs again in C. T., Group B, 93. This allusion to the wearing of light summer garments seems here to imply wantonness or fickleness. Canacee in the Squi. Tale was arrayed lightly (ll. 389, 390); but she was taking a walk in her own park, attended by her ladies. Skelton has: 'he wente so all for somer lyghte;' Bowge of Courte, 355; and again, in Philip Sparowe, 719, he tells us that Pandarus won nothing by his help of Troilus but 'lyght-for-somer grene.' It would seem that green was a favorite colour for summer garments.

XVI. Lenvoy to Scogan.

There are but three MSS., all much alike. For remarks upon Scogan, see the Preface. MSS. F. and P. have the heading 'Lenvoy de Chaucer a Scogan;' Gg. has:—'Litera directa de Scogon per G. C.'

1, 2. These first two lines are quite Dantesque. Cf. Purg. i. 46, 76; Inf. iii. 8.—'Son le leggi . . . cosi rotte;' 'gli editti eterni . . . guasti;' 'io eterno duro.'

. The 'seven bright gods' are the seven planets. The ision is to some great floods of rain that had fallen. Chaucer s it is because the heavenly influences are no longer con- led; the seven planets are allowed to weep upon the earth. e year was probably 1393, with respect to which we find in we's *Annales*, ed. 1605, p. 495:—'In September, lightnings l thunders, in many places of England did much hurt, but [e]cially in Cambridge-shire the same brent houses and corne r to Tolleworke, and in the Towne it brent terribly. Such ndance of water fell in October, that at Bury in Suffolke the rch was full of water, and at Newmarket it bare downe les of houses, so that men and women hardly escaped wning.' Note the mention of Michaelmas in l. 19, shewing t the poem was written towards the close of the year.

. *Errour*; among the senses given by Cotgrave for F. *eur* we find 'ignorance, false opinion.' Owing to his ignor- e, Chaucer is almost dead for fear; i.e. he wants to know reason for it all.

. *Fifte cercle*, fifth circle or sphere of the planets, reckoning n without; see note to Mars, l. 29. This fifth sphere is that *Venus*.

4. *This deluge of pestilence*, this late pestilential flood. ere were several great pestilences in the fourteenth century, ably in 1348-9, 1361-2, 1369, and 1375-6. Chaucer seems mply that the bad weather may cause another plague of this racter.

5. *Goddes*, goddess, Venus; here spoken of as the goddess *ove*.

6. *Rakelnesse*, rashness. The MSS. have *rekelnesse*, *rekles- se*, *rechelesnesse*; the first is nearly right. *Rakelnesse* is aucer's word, Cant. Tales, 17232; five lines above, Phœbus mes his *rakel hond*, because he had slain his wife.

7. *Forbode is*; rather a forced rime to *goddes*.

1. *Erst*, before. I accept Chaucer's clear evidence that his nd Scogan (probably Henry Scogan) was not the same son as the John (or Thomas) Scogan to whom various silly s were afterwards attributed.

2. *To record*, by way of record. *Record*, as Koch remarks, ere a sb., riming with *lord*; not the gerund *record-e*.

7. *Of our figure*, of our (portly) shape; see l. 31.

8. *Him*, i.e. Cupid. The Pepys MS. has *hem*, them, i.e. the ows. Koch reads *heme*, and remarks that it makes t sense. But it comes to much the same thing. Cf. l

of Foules, 217, where some of Cupid's arrows are said to slay, and some to wound. It was the spear of Achilles that could both wound and cure; see Squi. Tale, 240, and the note. Perhaps, in some cases, the arrow of Cupid may be supposed to cure likewise; but it is simpler to ascribe the cure to Cupid himself. Observe the use of *he* in ll. 24 and 26, and of *his* in ll. 25 and 26.

29. *I drede of*, I fear for thy misfortune.

30. *Wreche*, vengeance; distinct from *wrecche*.

31. 'Gray-headed and round of shape;' i.e. like ourselves. Cf. what Chaucer says of his own shape; C. T. Group B, 1890. See my edition of the Prioress's Tale, p. 17.

35. 'See, the old gray-haired man is pleased to rime and amuse himself.' For *ryme* (as in the 3 MSS.), ed. 1561 (fol. 336, back) has *renne*. This would mean, 'See, the old gray horse is pleased to run about and play.' And possibly this is right; for the O. F. *grisel* properly means a gray horse, as shewn in Godefroy's O. F. Dict.

36. *Mexcuse*, for *me excuse*, excuse myself. Cf. *mawrche*, Compleint to Pite, 11.

43. For *stremes*, Gg. has *wellis*; but the whole expression *stremes heed* is equivalent to *well*, and we have *which streme* in l. 45 (Koch).

In the MSS., the words *stremes heed* are explained by *Windesore* (Windsor), and *ende of whiche streme* in l. 45 by *Grenewich* (Greenwich); explanations which are probably correct. Thus the *stream* is the Thames; Chaucer was living, in a solitary way, at Greenwich, whilst Scogan was with the court at Windsor, much nearer to the source of favour.

47. *Tullius*. Perhaps, says Koch, there is an allusion to Cicero's Epist. vi ad Cæcinam.

XVII. Lenvoy a Bukton.

1. *Bukton*. Most old editions have the queer reading:—'My mayster. &c. whan of Christ our kyng.' Tyrwhitt was the first to correct this, and added:—'It has always been printed at the end of the *Book of the Duchesse*, with an &c. in the first line instead of the name of *Bukton*; and in Mr. Urry's edition the following most unaccountable note is prefixed to it—"This seems an Envoy to the Duke of *Lancaster* after his loss of *Blanch*." From the reference to the *Wife of Bathe*, l. 29, I

should suppose this to have been one of our author's later compositions, and I find that there was a *Peter de Buketon*, the King's Escheator for the County of York, in 1397 (Pat. 20 R. II. p. 2, m. 3, ap. Rymer) to whom this poem, from the familiar style of it, is much more likely to have been addressed than to the Duke of Lancaster.' Julian Nocary's edition is the only one that retains Bukton's name.

My maister Bukton is in the vocative case.

2. 'What is truth?' See John xviii. 38.

5. *Highte*, promised: by confusion with *hete* (A.S. *hátte*).

8. *Eft*, again, a second time. This seems to assert that Chaucer was at this time a widower. Cf. C. T. 9103.

9. 'Mariage est maus liens,' marriage is an evil tie; Rom. de la Rose, 8871. And again, with respect to marriage: 'Quel forsenerie [*witlessness*] te maine A ceste torment, a ceste paine?' R. Rose, 8783; with much more to the same effect. Cf. Cant. Tales, Marchauntes Prologue (throughout).

18. Cf. 1 Cor. vii. 9, 28.

23. 'That it would be more pleasant for you to be taken prisoner in Friesland.' This seems to point to a period when such a mishap was not uncommon. In fact, some Englishmen were present in an expedition against Friesland which took place in the autumn of 1396. See the whole account in Froissart, Chron. bk. iv. cc. 77, 78. He tells us that the Frieslanders would not ransom the prisoners taken by their enemies; consequently, they could not exchange prisoners, and at last they put their prisoners to death. Thus the peculiar peril of being taken prisoner in Friesland is fully explained.

25. *Proverbes*, set of proverbs. Koch remarks 'Proverbes is rather curious, referring to a singular, but seems to be right, as *proverbe* would lose its last syllable, standing before a vowel.' Perhaps we should read *or proverbe*.

27. This answers to the modern proverb 'Let well alone.'

28. I.e. learn to know when you are well off. 'Half a loaf is better than no bread.' 'Better sit still than rise and fall' (Heywood). 'Better some of a pudding than none of pie' (Ray). In the Fairfax MS., the following rimed proverb is quoted at the end of the poem:—

> 'Better is to suffre, and fortune abyde,
> Than[1] hastely to clymbe, and sodeynly to slyde.'

The same occurs (says Hazlitt) at the end of Caxton's edition of

[1] The MS. has *And* for *Than* wrongly.

Lydgate's Stans Puer ad Mensam; but does not belong to that poem.

29. The reference is to the Wife of Bathes Prologue, which curiously enough, is again referred to by Chaucer in the Marchauntes Tale, C. T. 9559. This reference shews that the present poem was written quite late in life, as the whole tone of it shews; and the same remark applies to the Marchauntes Tale also. We may suspect that Chaucer was rather proud of his Prologue to the Wife of Bathes Tale. Unquestionably, he took a great deal of pains about it.

XVIII. COMPLEYNT OF VENUS.

THIS poem has frequently been printed as if it formed a part of The Compleynt of Mars; but it is a separate poem, and belongs to a later period.

The Compleynt of Mars is an original poem; but the present poem is a translation, being translated, as we are told, with considerable fidelity from a French poem by one Graunson (l. 82). Unfortunately, the original is not now known; perhaps it may one day be recovered. [See Additional Note.]

It consists of three Ballads and an Envoy, and bears a strong resemblance, in metrical form, to the poem on Fortune, each Ballad having three stanzas of eight lines each, with a refrain. It differs from 'Fortune' only in the arrangement of the rimes, which occur in the order *a b a b b c c b*, instead of (as in Fortune) in the order *a b a b b c b c*. One rime (in *-aunce*) occurs in the second Ballad as well as in the first; but this is quite an accidental detail, of no importance. It must be remembered that the metre was not chosen by Chaucer, but by Graunson. The Envoy, which alone is original, consists of ten lines, rimed *a a b a a b b a a b*. This arrangement is very unusual. See further in the note to l. 82.

In the MSS. T. and A. we have notes of some importance, written by Shirley. T. has:—'The Compleynt of Venus. And filowing begynnethe a balade translated out of frenshe in-to englisshe by Chaucier, Geffrey; the frenshe made sir Otes de Grauntsome, knight Savosyen.' A. has:—'Here begynnethe a balade made by that worthy Knight of Savoye in frenshe, calde sir Otes Graunson; translated by Chauciers.' At the end of the copy in T. is:—'Hit is sayde that Graunsome made this last balade for Venus, resembled to my lady of york; aunswering the

complaynt of Mars.' [But it is now known that there is no foundation for such a supposition, as Graunson's poem really consists of three separate ballads, which Chaucer connected.]

1. We must suppose Venus to be the speaker. Hence the subject of the first Ballad is the worthiness of the lover of Venus, in another word, of *Mars*; indeed, in Julian Notary's edition, the poem is headed 'The Compleint of Venus for Mars.' But Mars may be taken as a general type of true knighthood.

I have written the general subject of each Ballad at the head of each, merely for convenience. The subjects are:—(1) The Lover's worthiness; (2) Disquietude caused by Jealousy; (3) Satisfaction in Constancy. We thus have three movements, expressive of Admiration, Passing Doubt, and Reassurance.

Venus here expresses, when in a pensive mood, the comfort she finds in the feeling that her lover is worthy; for every one praises his excellence.

9. This portrait of a worthy knight should be placed side by side with that of a worthy lady, viz. Constance. See Man of Law's Tale, 162–8.

11. *Wold*, willed. The later E. *would* is dead, as a past participle, and only survives as a past tense. It is scarce even in Middle English, but occurs in P. Plowman, B. xv. 258—'if God hadde *wolde* [better *wold*] hym-selue.'

22. *Aventure*, luck; in this case, good luck.

23. Here is certainly a false rime; Chaucer nowhere else rimes *-oure* with *-ure*. But the conditions under which the poem was written were quite exceptional (see note to l. 79); so that this is no proof that the poem is spurious. There is a false rime in Sir Topas, Group B, l. 2092 (see my note).

25. In this second Ballad or Movement, an element of disturbance is introduced; jealous suspicions arise, but are put aside. Like the third Ballad, it is addressed to Love, which occurs, in the vocative case, in ll. 25, 49, and 57.

Venus says it is but suitable that lovers should have to pay dearly for 'the noble thing,' i. e. for the valuable treasure of having a worthy lover. They pay for it by various feelings and expressions of disquietude.

26. *Men*, one; the impersonal pronoun; quite as applicable to a woman as to a man. Cf. F. *on*.

31. The French text shews that we must certainly read *Pleyne*, not *Pleye*; and it makes better sense. This correction is due to Mr. Paget Toynbee; see his Specimens of Old French, p. 492.

37. The final *e* in *lov-e* is sounded, being preserved from

elision by the cæsura. The sense is—'so dearly is love purchased in (return for) what he gives; he often gives inordinately, but bestows more sorrow than pleasure.'

46. *Nouncerteyn*, uncertainty. A parallel formation to *noun-power*, impotence, which occurs in Chaucer's tr. of Boethius, bk. iii. pr. 5, l. 2074.

49. In this third Ballad, Venus says she is glad to continue in her love, and contemns jealousy. She is thankful for her good fortune, and will never repent her choice.

50. *Lace*, snare, entanglement. Chaucer speaks of the *lace of love*, and the *lace of Venus*; Kn. Tale, 959, 1093.

52. *To lete of*, to leave off, desist.

56. All the MSS. read *never*; yet I believe it should be *nat* (not).

62. 'Let the jealous (i. e. Jealousy) put it to the test, (and so prove) that I will never, for any woe, change my mind.'

69. *Wey*, highroad. *Wente*, footpath.

70. The reading *ye*, for *I*, is out of the question; for *herte* is addressed as *thou*. So in l. 66, we must needs read *thee*, not *you*.

73. *Princess*. As the MSS. vary between *Princesse* and *Princes*, it is difficult to know whether the Envoy is addressed to a *princess* or to *princes*. It is true that Fortune seems to be addressed to three princes collectively, but this is unusual, and due to the peculiar form of that Envoy, which is supposed to be spoken by *Fortune*, not by the author. Moreover, the MSS. of Fortune have only the readings *Princes* and *Princis*; none of them has *Princesse*.

The present case seems different. Chaucer would naturally address his Envoy, in the usual manner, to a single person. The use of *your* and *ye* is merely the complimentary way of addressing a person of rank. The singular number seems implied by the use of the word *benignitee*; 'receive this complaint, addressed to your benignity in accordance with my small skill.' *Your benignity* seems to be used here much as we say *your grace*, *your highness*, *your majesty*. The plural would (if this be so) be *your benignitees*. There is no hint at all of the plural number.

But if the right reading be *princess*, this goes far to prove that Shirley's statement, viz. that Graunson wrote this poem for 'my lady of York,' should rather have been made with respect to Chaucer himself. Princesses are always [illegible] newhat scarce, but 'my lady of York' had the best of [illegible]s to the title,

as she was daughter to no less a person than Pedro, king of Spain. She died in 1394 (Dugdale's Baronage, ii. 154; Stowe's Annales, 1605, p. 496); and this Envoy may have been written in 1393.

76. *Eld*, old age. See a similar allusion in Lenvoy to Scogan, 35, 38.

79. *Penaunce*, great trouble. The great trouble was caused, not by Chaucer's having any difficulty in finding rimes (witness his other Ballads), but in having to find rimes *and translate word by word at the same time.* Had he been writing an original poem, he would have enjoyed it; but it is quite another matter when it has to be done on a given pattern, and with a limited choice of words. This is the simple explanation of the whole matter.

Chaucer's translation of the ABC goes far to prove this; for, in every stanza, he begins by translating rather closely, but ends by deviating widely from the original in many instances, merely because he wanted to find rimes to words which he had already selected.

Moreover, the difficulty was much increased by the great number of lines ending with the same rime. There are but 8 different endings in the 72 lines of the poem, viz. 6 lines ending in *-ure*, *-able*, *-yse*, and *-ay*, and 12 in *-aunce*, *-esse*, *-ing*, and *-ente*. In the Envoy, Chaucer purposely limits himself to 2 endings, viz. *-ee* and *-aunce*, as a proof of his skill.

81. *Curiositee*, i. e. intricacy of metre.

82. *Graunson.* He is here called the flower of the poets of France. He was, accordingly, not an Englishman. According to Shirley, he was a knight of Savoy. This exactly agrees with the fact that Sir Oto de Graunson received an annuity of £126 13*s.* 4*d.* from Richard II, in November, 1393, for services rendered; see the mention of him in the Patent Rolls, 17 Rich. II, p. 1, no. 339, sixth skin; printed in Furnivall's Trial Forewords, p. 123. It is there expressly said that his sovereign *seigneur* was the Count of Savoy, but he had taken an oath of allegiance to the king of England. The same Graunson received a payment from Richard in 1372, and at other times.

Perhaps Graunson wrote the Complaint of Venus long after Chaucer's Complaint of Mars, from which it differs in tone so widely, and Chaucer Englished it, by request, soon afterwards.

XIX. THE COMPLEINT TO HIS EMPTY PURSE.

THE date of the Envoy to this Poem can be determined almost to a day. Henry IV was received as king by the parliament, Sept. 30, 1399. Chaucer received his answer, in the shape of an additional grant of forty marks yearly, on Oct. 3 of the same year. Consequently, the date of the Envoy is Sept. 30 or Oct. 1 or 2 in that year. It is obvious that the poem itself had been written beforehand; see note to l. 17. We may date it 1399. As far as we know, it is Chaucer's last work.

A somewhat similar complaint was addressed to the French king John II by G. de Machault in 1351-6; but it is in short rimed lines; see his works, ed. Tarbé, p. 78. But the real model which Chaucer had in view was, in my opinion, the Ballade by Eustache Deschamps, written in 1381, and printed in Tarbé's edition, at p. 55.

This Ballade is of a similar character, having three stanzas of eight lines each, with a somewhat similar refrain, viz.—'Mais de paier n'y sçay voie ne tour,' i.e. but how to pay I know therein no way nor method. It was written on a similar occasion, viz. after the death of Charles V of France, and the accession of Charles VI, who had promised Deschamps a pension, but had not paid it. Hence the opening lines:—

> 'Dieux absoille le bon Roy trespassé!
> Et Dieux consault cellui qui est en vie!
> Il me donna rente le temps passé
> A mon vivant; laquelle je n'ay mie.'

The Envoy has but six lines, though the stanzas have eight; similarly, Chaucer's Envoy has but five lines (rimed *a a b b a*), though the stanzas have seven. Chaucer's Envoy is in a *very* unusual metre, which was copied by the author of the Cuckoo and the Nightingale.

The Title, in MS. F. is—'The Complaynt of Chaucer to his Purse.' In Caxton's print, it is—'The compleint of Chaucer vnto his empty purse.' In MS. P.—'La Compleint de Chaucer a sa Bourse voide.' MS. Harl. has—'A supplicacion to Kyng Richard by chaucier.' The last of these, written by Shirley, is curious. If not a mere mistake, it seems to imply that the Complaint was first prepared before king Richard was deposed, though, by means of the Envoy, it was addressed to his successor. However, this copy of Shirley's gives the Envoy; so

it may have been a mere mistake. Line 23 is decisive; see note below.

4. Koch remarks, that the Additional MS. 22139, which alone has *That*, is here superior to the rest; and he may be right. Still, the reading *For* is quite intelligible.

8. *This day.* This hints at impatience; the poet did not contemplate having long to wait. But we must take it in connection with l. 17; see note to that line.

10. *Colour*; with reference to golden coins. So also in the Doctours Tale (C. T. 11971) the golden colour of Virginia's hair is expressed by—

> 'And Phebus dyed hath her tresses grete
> Lyk to the stremes of his burned hete.'

11. Four MSS., as well as the printed copies, read *That of yelownesse*, &c.; and this may very well be right. If so, the accentuation is: 'That of yél . ownésse . háddë . néver . pére.' MS. Harl. 2251 has *That of yowre Ielownesse*, but the *yowre* is merely copied in from l. 10.

12. *Stere*, rudder; see Man of Lawes Tale, 448, 833.

17. *Out of this toune.* This seems to mean—'help me to retire from London to some cheaper place.' At any rate, *toune* seems to refer to some large town, where prices were high. From the tone of this line, and that of l. 8, I should conclude that the poem was written on some occasion of special temporary difficulty, irrespectively of general poverty; and that the *Envoy* was hastily added afterwards, without revision of the poem itself.

19. 'That is, I am as bare of money as the tonsure of a friar is of hair;' Bell.

22. *Brutes Albioun*, the Albion of Brutus. *Albion* is the old name for England or Britain in the histories which follow Geoffrey of Monmouth and profess to give the ancient history of Britain before the coming of the Romans. See Layamon's Brut, l. 1243; Higden's Polychronicon, bk. i. c. 39; Fabyan's Chronicle, ed. Ellis, pp. 1, 2, 7. According to the same accounts, Albion was first reigned over by Brutus, in English spelling *Brute*, a descendant of Æneas of Troy, who arrived in Albion (says Fabyan) in the eighteenth year of Eli, judge of Israel. Layamon's poem is a translation from a poem by Wace, entitled *Brut*; and Wace borrowed from Ge[illegible]y of M[illegible]h. The Welsh word *brut* simply means 'a [illegible];' [illegible] not unlikely that the name *Brutus* was e[illegible]

23. This line makes it certain that the king meant is Henry IV; and indeed, the title *conquerour* in l. 21 proves the same thing sufficiently. 'In Henry IV's proclamation to the people of England he founds his title on *conquest*, *hereditary right*, and *election*; and from this inconsistent and absurd document Chaucer no doubt took his cue;' Bell.

XX. PROVERBS.

THE titles in the MSS. are: Ad. Prouerbe; F. Proverbe of Chaucer; Ha. Prouerbe of Chaucers.

Each proverb takes the form of a question or objection, in two lines, followed by an answer in two lines more.

There is a fair copy of them (but not well spelt) in the black-letter edition of 1561, fol. cccxl. They there appear without the addition of fourteen unconnected lines (not by Chaucer) which have been recklessly appended to them in modern editions. The title in ed. 1561 is—'A Prouerbe agaynst couitise and negligence.'

For the metre, compare the Envoy to a Ballad by Deschamps, ed. Tarbé, pp. 23, 24.

7. At the head of a Ballad by Deschamps, ed. Tarbé, i. 132, is the French proverb—'Qui trop embrasse, mal étreint.' Cotgrave, s. v. *embrasser*, has: '*Trop embrasser, et peu estraigner*, to meddle with more business then he can wield; to have too many irons in the fire; to lose all by coveting all.'

But the most interesting point is the use of this proverb by Chaucer elsewhere, viz. in the Tale of Melibeus, Group B, l. 2405—'For the prouerbe seith, he that to muche embraceth, distreyneth litel.' See the context.

It is also quoted by Lydgate, in his description of the Merchant in the Dance of Machabre.

XXI. A COMPLEINT TO HIS LADY.

I HAVE already said, at p. 213 (footnote), that I only know of two MS. copies; the better is that in MS. Harl. 78, in Shirley's hand-writing, where it is written as a continuation of the Complaint to Pity. It was printed by Dr. Furnivall in his Odd-texts of Chaucer's Poems, Part I., p. ii., and the lines are numbered in continuation of those in the Complaint to Pity. In Chaucer's Works, ed. 1561, it is printed as a separate poem, with the

heading—'These verses next folowing were compiled by Geffray Chauser, and in the writen copies foloweth at the ende of the complainte of petee.' This implies that Stowe had seen more than one MS. containing these lines.

However, the poem has nothing to do with the Complaint of Pity; for which reason the lines are here numbered separately, and the title 'A Compleint to his Lady' is supplied, for want of a better.

The poem is so badly spelt in Shirley's MS. as quite to obscure its diction, which is that of the fourteenth century. I have therefore re-spelt it throughout, so as to shew the right pronunciation.

The printed copy resembles Shirley's MS. so closely, that both seem to have been derived from a common source. But there is a strange and unaccountable variation in l. 100. The MS. here has—'For I am sette on yowe in suche manere;' whilst ed. 1561 has—'For I am set so hy vpon your whele.' The latter reading does not suit the right order of the rimes.

The poem evidently consists of several fragments, all upon the same subject, of hopeless, but true love.

It should be compared with the Complaint of Pity, the first forty lines of the Book of the Duchess, the Parliament of Foules (ll. 416-441), and the Complaint of Anelida. Indeed, the last of these is more or less founded upon it, and some of the expressions (including one complete line) occur there again.

1. MS. *nightes*. This will not scan, nor does it make good sense. Read *night*; cf. l. 8, and Book of the Duchess, l. 22.

3. Cf. Compl. Pite, 81—'Allas! what herte may hit longe endure?'

7. *Desespeired*, full of despair. This, and not *dispaired* (as in ed. 1561), is the right form. Cf. *desesperaunce*, in Troil. ii. 530, 1307 (ed. Morris).

8, 9. Cf. Anelida, 333, 334.

14, 15. I repeat this line, because we require a rime to *fulfille*, l. 17; whilst at the same time l. 14 evidently ends a stanza.

16. I omit *that*, and insert *eek*, in order to make sense.

17. I supply *he*, meaning *Love*. Love is masculine in l. 42, precisely as in the Parl. of Foules, l. 5.

19. I alter *and yit* to *yit from*, to make sense; *arace* absolutely requires *from* or *fro*; see C and particularly l. 18 of sect. XV. (p. 200), v very phrase 'fro your herte arace.'

24. I supply this line from Compl. Mars. 189, to rime with l. 22.

If Fragments II and III were ever joined together, we must suppose that at least *five* lines have been lost, as I have already shewn in the note to Dr. Furnivall's Trial Forewords, p. 96.

Thus, after l. 23, ending in *asterte*, we should require lines ending in *-ye*, *-erse*, *-ye*, *-erse*, and *-ede* respectively, to fill the gap. However, I have kept fragments II and III apart, and it is then sufficient to supply *three* lines. Lines 25 and 26 are from the Compl. of Pite, 22, 17, and from Anelida, 307.

32. I suspect some corruption; the MS. has *The wyse eknytte*, and ed. 1561 has *The Wise, eknit.* As it stands, it means—'Her surname moreover is the Fair Ruthless one, (or) the Wise one, united with Good Fortune.' Fair Ruthless is a translation of the French phrase *La Belle Dame sans Merci*, which occurs as the title of a poem once attributed to Chaucer. The Wise one, &c., means that she is wise and fortunate, and will not impair her good fortune by bestowing any thought upon her lover. Shirley often writes *e* for initial *y-*.

35. Almost identical with Anelida, 222—'More then myself, an hundred thousand sythe.'

36. Obviously corrupt; neither sound nor sense is right. Read:—'Than al this worldes richest (*or* riche) creature.' *Creature* may mean 'created thing.'

39. Cf. Kn. Tale, l. 380—'Wel hath Fortune y-turned thee the dys.'

41. *My swete fo.* So in Anelida, l. 272; and cf. l. 64 below.

42, 43. Cf. Parl. of Foules, ll. 439, 440.

44. Ed. 1561 also reads *In.* Moreover, it omits *eek* in l. 45, which I supply.

47–49. This remarkable statement re-appears twice elsewhere; see Parl. Foules, 90, 91; and Compl. of Pite, ll. 99–104.

50. Repeated in Anelida, 237.

51, 52. Cf. Anelida, 181, 182; Compl. Pite, 110; Parl. Foules, 7.

55. Cf. Anelida, 214—'That turned is to quaking al my daunce.'

56. Here a line is missing, as again at l. 59. This appears from the form of the stanza, in which the rimes are arranged in the order *a a b a a b c d d c.*

63. Cf. the use of *y-whet* in Anelida, 212.

64, 65. Cf. Anelida, 272—'My swete fo, why do ye so for shame?'

73. For *leest*, ed. 1561 has *best!*

79. The MS. has—'What so I wist that were to youre hyenesse'; where *youre hyenesse* is absurdly repeated from l 76. Ed. 1561 has the same error. It is obvious that the right final word is *distresse*, to be preceded by *yow* or *your*; of which I prefer *yow*.

83. The MS. ends the line with *wille fulfille*. As *wille* is dissyllabic, this is impossible, and the repetition of *-il-le* is distressing. I therefore substitute the monosyllabic *wil*.

86. *Shal*, i.e. shall be. Cf. *shal*=shall (do so), in Gloss. to Prioresses Tale. See also p. 221, ll. 78, 87; and note on p. 404, l. 87.

88. *Leveth wel*, believe me wholly. Ed. 1561 wrongly has *loueth*.

98. I read *nil*, as being simpler. The MS. has *ne wil*, which would be read—'That I n' wil ay'; which comes to much the same thing.

100. *Set*, fixed, bound. Ed. 1561 has—'For I am set so hy vpon your whele,' which disturbs the rimes.

102. MS. *beon euer als truwe*; ed. 1561 has—*bene euer as trewe*.

103. MS. 'As any man can er may on lyue;' ed. 1561 *has*—As any man can or maye on liue. It is clear that some final word (almost certainly *here*) has been dropped, because the scribe thought the line ought to rime with *fyve* above. After this, *man* was inserted to fill up. *Here* rimes with *manere* in the Miller's Prologue, and elsewhere. Moreover, Chaucer employs *here* at the end of a line more than thirty times; cf. Kn. Tale, 402, 812, 853, 961, &c.

107, 108. Cf. Anelida, 247, 248.

123. Cf. Anelida, 216. Ed. 1561 subjoins the word *Explicit*.

XXII. An Amorous Compleint.

There are two other MS. copies of this poem, viz. in MSS. F. and B. See remarks upon these in the Preface, at p. lxxxii.

1. In Troil. iv. 516, the parallel line is:—'Of me, that am the wofulleste wight'; where *wofullest-e* has four syllables. Chaucer constantly employs *sorwe* or *sorw* so as to occupy the time of a monosyllable; hence the right reading in this case is *sorw'ful-lest-e*, with final *-e*. See also Troil. ii. 450—'So as she was the ferfulleste wight.'

3. *Recoverer*, recovery, cure; answering to O. F. *recovrier*, sb. succour, aid, cure, recovery; see examples in La Langue et la Littérature Française, by Bartsch and Horning, 1887. Gower uses *recoverir* in a like sense; ed. Pauli, i. 265. In Specimens of English, ed. Morris and Skeat, pt. ii., p. 156, l. 394, *recouere* may likewise mean 'succour'; and the whole line may mean, 'they each of them cried for succour (to be obtained) from the Creator.'

6. Cf. p. 215, l. 53:—'So litel rewthe hath she upon my peyne.'

7. Cf. p. 214, l. 33:—'That, for I love her, sleeth me giltelees.'

12. *Despitous*, hateful. The word is common in Chaucer; see Prol. 516, Kn. Ta. 738, C. T. 6343, Troil. ii. 435, v. 199. Trevisa translates *ignominiosa seruitute* by 'in a *dispitous* bondage'; Higden's Polychron. v. 87. The sense is—'You have banished me to that hateful island whence no man may escape alive.' The allusion is to the isle of Naxos, here used as a synonym for a state of hopeless despair. It was the island in which Ariadne was left, when deserted by Theseus; and Chaucer alludes to it at least thrice in a similar way: see C. T. Group B. 68, Ho. of Fame, 416, Legend of Good Women, 2163. Another reading is—'Ye han me cast in thilke spitous yle'; see p. lxxxii.

13. Perhaps we should drop *ne*, as in MSS. F. and B. (see p. lxxxii.), and read *lyv-e* as a dissyllable. This is certainly better.

14. *This have I*, such is my reward. *For*, because. Perhaps we should drop *best*, as in F. and B. (see p. lxxxii.), and read *lov-e* as a dissyllable.

16. Another reading is—'If that it were a thing possible to do'; see p. lxxxii. In that case, we must read *possibl'*, with the accent on *i*.

17. Cf. p. 216, l. 94:—'For ye be oon the worthiest on-lyve.'

19. Cf. p. 216, l. 93:—'I am so litel worthy.'

24, 25. Perhaps (see p. lxxxii.) we should read—

> I may wel singe, 'in sory tyme I spende
> My lyf'; that song is my confusioun.

Cf. XI. 7, and the note (p. 376).

28. Perhaps corrupt; it seems to mean—'All these things caused me, in that (very state of despair), to love you dearly.'

31. The insertion of *to* is justified by the parallel line—'And I my deeth to yow wol al forgive'; XXI. 119 (p. 217).

37. Perhaps read—'And sithen I am of my sorwe the
, And sithen I have this'; &c. See p. lxxxii.
Perhaps read—'So that, algates, she is verray rote.'
Cf. C. T. 11287 :—'For with o word ye may me sleen or

As to my dome, in my judgment; as in V. 480, and in
iv. 387.
Cf. 'whyl the world may dure'; V. 616.
Bihynde, in the rear, far away; cf. XXI. 5.
The idea is the same as in the Compl. of Mars, ll. 26;-

See l. 10 above.
For *ye* read *yet*; see p. lxxxii.
For *mekly* read *meke*; see p. lxxxii.
71. Cf. C. T. 11625—'And lothest wer of al this world dis-
'

Compare the description of Dorigen, C. T. 11255-66.
ıave similar expressions in Troil. iii. 1501 :—'As wisly
r God my soule save'; and in Legend of Good Women,
—'As wisly Iupiter my soule save.' And see XXIII. 4.
For *shulde*, perhaps a better reading is *shul*; see p. lxxxii.
For *unto*, perhaps a better reading is *on*; see p. lxxxii.
:er has both *pleyne unto* and *pleyn: on*; see C. T., Cler.
Group E), 97; and Pard. Tale (Group C), 512.
Cf. Troil. iii. 1183, and v. 1344 :—'Forgive it me, myn
swete herte.'
Cf. Troil. iii. 141—'And I to ben your very humble trewe.'
'Sun of the bright and clear star'; i. e. source of light to
lanet Venus. The 'star' can hardly be other than this
: planet, which was supposed to be auspicious to lovers.
roil. v. 638 :—'O sterre, of which I lost have al the light.'
ve that MSS. F. and B. read *over* for *of*; this will not scan,
suggests the sense intended.
Oon, one and the same, ever constant; as in III. 649. Cf.
Troil. iii. 143 :—'And ever to desiren *freshly newe* To
ı.' Another reading is—'Alwey in oon.' This refers to
, i. e. to the constancy and endurance of the sun as the
: of light.
So in Troil. iii. 1512 :—'For I am thyn, by God and by
outhe'; and in Troil. iii. 120.
See Parl. of Foules, 309, 310, whence I supply the word
These lines in the Parl. of Foules may have been borrowed

from the present passage, i. e. if the 'Amorous Compleint' is the older poem of the two, as is probable. In any case, the connection is obvious. Cf. also Parl. Foules, 386.

87. Cf. Parl. Foules, 419:—'Whos I am al, and ever wol her serve.' The correction of *was* (Harl.) to *whos* is confirmed by MSS. F. and B.; see p. lxxxii.

Shal, shall be; as in Troil. iii. 103; cf. Kn. Tale, 286, and note to l. 86, on p. 401.

91. Cf. Kn. Tale, 285, 286; Parl. Foules, 419, 420. All three passages are much alike.

XXIII. A BALADE OF COMPLEYNT.

1. Cf. Troil. iii. 104:—'And thogh I dar ne can unto yow pleyne.'

4. See note to XXII. 72, and l. 8 below.

13, 14. Cf. XXI. 111, 112 (p. 217).

16. *Dyt-e*, ditty (dissyllabic); see IX. 622. It here rimes with *despyte* and *plyte*. The two latter rime together in Troil. iii. 1037, though in the Cant. Tales the usual forms are *despyt* and *plyt-e* respectively.

20. *Hertes lady*; see XXI. 60 (p. 215).

GLOSSARIAL INDEX.

The following are the principal contractions used :—

A.S. = Anglo-Saxon.	Lat. = Latin.
F. = French.	M.E. = Middle English.
Icel. = Icelandic.	O F. = Old French.

Also the following :—*v.* = verb *in the infinitive mood*; *pr. s.* (and *pt. s.*) mean the *third* person singular of the present (and past) tense, except when 1 or 2 (first person or second person) is prefixed; *pr. pl.* (and *pt. pl.*) mean, likewise, the *third* person plural of the present (and past) tense; *imp. s.* = *second* person singular of the imperative mood; and *imp. pl.* = *second* person plural of the same. Other contractions, such as *s.* = substantive, and *pp.* = past participle, will be readily understood.

Further information as to the etymologies of the words is given in Mayhew and Skeat's Middle-English Dictionary, and in Skeat's Concise Etymological Dictionary.

The references are to the number of the piece and to the line. Thus '3. 213' means Poem No. 3 (Book of the Duchesse), line 213.

A.

A ! *int.* Ah ! 3. 213.

A, *prep.* on, for, 3. 370, 758.

A, *adj.* one and the same, 15. 5.

Abasshed, *pp.* abashed, confused, 5. 447.

Abaved, *pp.* confounded, disconcerted, 3. 614. Answering to an O.F. **abavir*, due to O.F. *esbahir*, to astonish; with *v* in place of lost *h*; see Brachet's Etym. F. Dict. s. v. *corvée*.

Able, *adj.* capable of receiving, fit for, 3. 779; prepared, deemed deserving, 1. 184.

Abood, *pt. s.* abode, stopped, 9. 1602; expected, 3. 247.

Abought, *pp.* purchased, 18. 37.

Aboute, *adv.* around, here and there, 5. 247.

Abreyde, *v.* awake, come to my senses, 9. 559; Abreyd, 1 *pt. s.* started from sleep, 9. 110; Abrayd, *pt. s.* started up, 3. 192. A. S. *ábregdan*, strong verb; pt. t. *ábræ̀gd*.

Abyden, *v.* wait for, 9. 1086; await, 1. 131.

Accioun, *s.* action, i. e. accusation, 1. 20.

A-chekked, *pp.* checked, hindered, 9. 2093.

Acloyeth, *pr. s.* overburdens, 5. 517. See *Accloy* in Murray, N.E. Dict.

Acordant to, in harmony with, 5. 203.

Acorde, *s.* harmony, agreement, concord, 5. 381, 668; *in acorde*, in tune, 5. 197; *al of oon accorde*, in tune, 3. 305.

Acounte, *ger.* to reckon up, 22. 18; Acounted, *pt. s.* valued, cared, 3. 1237.

Acquitaunce, *s.* acquittance, release, 1. 60.

Acursed, *pp.* accursed, 1. 150.

Acustomaunce, *s.* system of habits, habitual method of life, 9. 28.

Adamauntes, *pl.* loadstones, 5. 148.

Adoun, *adv.* adown, down, 2. 15; down below, 9. 889.

A-dred, *pp.* afraid, frightened, 3. 1190; A-drad, 3. 493, 879; 9. 928.

Adversaire, *s.* adversary, 1. 8.

Advocat, *s.* advocate, 1. 102.

A-fer, *adv.* afar, 9. 1215.
Affray, *s.* affright, fright, 4. 214; 9. 553; Afray, dread, 7. 334.
Affrayed, *pp.* frightened, roused, 3. 296.
After, *prep.* according to, 1. 143; 3. 1095; 5. 305; 18. 75; in accordance with, 8. 4; After as, according as, 5. 216.
A-fyr, on fire, 1. 94; A-fyre, 9. 1858.
Agame, *adv.* in play, in jest, in mockery, 4. 277.
Agast, *pp.* terrified, 7. 316; 9. 557.
Agaynes, *prep.* against, 3. 16.
Agilte, 1 *pt. s.* did wrong to, wronged, 9. 329; Agilt, *pp.* offended, 1. 122.
A-go, *pp.* gone away, 7. 61; *to ben ago,* to be off, 5. 465; Agoon, past away, dead, 3. 479; 7. 150.
A-gref, *adv.* grievously, amiss, 5. 543. Lit. 'in grief.'
Agryse, *v.* feel terror, 9. 210. A.S. *ágrisan.*
Aiourne, *imp. s.* adjourn, summon on another day, 1. 158.
Ake, *ger.* to ache, 9. 632.
Al, *adv.* quite, 5. 110, 540; although, 1. 45, 157; for all that, 4. 274; albeit, 12. 7; Al and somme, each and all, all, the whole, 7. 26; Al and som, 5. 650; Al be, although, 5. 436; Al be that, 5. 8; Al by oon assent, quite with one accord, 5. 557; Al day, all the day, 3. 1105; Al thus, exactly thus, 5. 30.
Al, *s.* awl, 12. 11.
Alday, every day, at any time, 4. 237.
Alder, *gen. pl.* of all; *oure alder,* of us all, 1. 84. A.S. *ealra,* of all.
Alderbest, *adv.* best of all, 3. 87, 907.
Alder-beste, *adj.* best of all, very best, 3. 246, 1279.
Alderfaireste, *adj. fem.* fairest of all, 3. 1050.
Alderfirst, *adv.* first of all, 9. 1429.
Alder-next, nearest of all, next, 5. 244.
Alegge, 1 *pr. s.* allege, adduce, 9. 314.
Algate, *adv.* any way, at any rate, 3. 887, 1087; nevertheles, 1. 115; at all hazards, 9. 943.
Algates, *adv.* at any rate, 3. 1171; 4. 234; 21. 85; 22. 43.
Alighte, *pt. s.* descended, 1. 161.
Alle, *dat.*; *at alle,* in any and every case, 4. 36; *on alle thing,* in any case, 3. 141.
Alliaunce, *s.* alliance, kindred, 1. 58.
Allone, alone, 4. 141; 5. 455.
Al-outerly, *adv.* quite utterly, quite absolutely, 3. 1244. See **Al-utterly.**
Als, *adv.* as, 4. 69; also, 3. 728; 9. 2071; Al-so, as, 3. 1064; 4. 267; (in expressing a wish), 7. 202; 22. 72; as sure as, 9. 273.
Alther-fastest, *adv. sup.* as fast as possible, 9. 2131.
Altherfirst, *adv.* first of all, at first, 9. 1368.
Alther-firste, *adj.* first of all, 3. 1173.
Al-utterly, *adv.* quite absolutely, beyond all doubt, 9. 296. See **Al-outerly.**
A-lyve, *adv.* alive, 3. 915.
Amended, *pt. s.* improved, did good, 3. 1102.
Amiddes, *adv.* in the midst, 5. 277.
Amis, *adv.* amiss, 3. 1141; *seyde amis,* gave an unwelcome answer, 5. 446.
A-morwe, in the morning, 3. 1103; 9. 2106.
An hye, on high, 9. 215.
Ancille, *s.* handmaiden, 1. 109.
Ancre, *s.* anchor, 11. 38.
And, *conj.* if, 21. 112; *and if,* if, 3. 548.
Angle-hook, *s.* fish-hook, 4. 238.
Anoon, *adv.* immediately, 3. 1299, 1333; 5. 169; 9. 339.
Anon-right, *adv.* immediately, 3. 354. 450, 847; 5. 218; Anoon-right, 9. 132.
Anoyeth, *pr. s.* gives offence, 5. 518.
Anvelt, *s.* anvil, 3. 1165.

Apaire, *v.* deteriorate, grow worse, 9. 756. See *Apeyren* in M.E.D.
Apayd, *pp.* pleased; *evel apayd,* ill-pleased, 7. 123; 21. 69.
Ape, *s.* 9. 1212; Apes, *pl.* 9. 1806.
Aperte, *adv.* openly, 9. 717.
Apertenant, *adj.* belonging to, such as belongs to, 2. 70.
Apeseth, *imp. pl.* appease, mitigate, 4. 10.
Apparaile, *s.* apparel, attire, 1. 153. (The F. text has *atour.*)
Apparence, *s.* appearance, seeming, 9. 265.
Appropred, *pp.* appropriated, made the property of, 13. 18.
Aqueynte, *v.*; *me aqueynte,* make myself acquainted, 3. 532; Aqueynteden, *pt. pl.* became acquainted, 9. 250.
Arace, *v.* eradicate, tear away, 15. 18; 21. 20.
Aray, *s.* array, dress, 4. 176; 5. 318; Dress, 5. 219.
A-rede, *v.* read, interpret, 3. 289.
Armonye, *s.* harmony, 3. 313; 5. 63, 191; 9. 1396.
Armure, *s.* armour, 4. 130.
Arn, *pr. pl.* are, 9. 1008.
A-rowe, *adv.* in a row, 9. 1835.
A-roume, *adv.* at large, in an open space, 9. 540.
Arrivage, *s.* coming to shore, 9. 223.
Art, *s.* cunning, 5. 245.
Artow, *for* art thow, art thou, 9. 1872.
Arwes, *pl.* arrows, 5. 212.
As, as if, 3. 1323; As, *in asseverations,* 3. 838, 1235; As of, as concerning, 5. 26; As swythe, at once, 7. 226; As that, as though, 3. 1200: As ther, in that place, there, 4. 117; As to my wit, according to my understanding, 5. 547.
Ascendentes, *pl.* 9. 1268. The *ascendent* is (properly) that point of the zodiacal circle which is seen to be just ascending above the horizon at a given moment. See note.
Aske, *pr. s. subj.* may ask, 3. 32.
Asp, *s.* aspen, 5. 180.
Aspre, *adj.* fierce, hardy, 7. 23.
Assay, *s.* trial, 3. 552.
Assaye, *v.* try, 3. 574.
Asse, *s.* ass, 5. 255.
Assented, *pp.* agreed, 2. 53.
Asshe, *s.* ash-tree, 5. 176.
Asshen, *pl.* ashes, 7. 173.
Assure, *s.* assurance, protestation, 7. 331.
Assure, *v. pr. s.* comfort, give confidence to, 5. 448.
Assured, *adj.* settled, self-reliant, 2. 40.
Assyse, *s.* judgment, 1. 36.
Asterte, *v.* start away, get away, withdraw, 3. 1154; escape, 21. 23; 22. 13.
Astonyeth, *pr. s.* astonishes, 5. 5.
Asure, *adj. as s.* blue, 7. 330.
A-sweved, *pp.* dazed, put to sleep, 9. 549. A.S. *áswebban* (= *áswefian*), to put to sleep.
A-swown, *pp. as adv.* in a swoon, 3. 123; A-swowe, 7. 354. Cf. A.S. *ge-swógen*; see *Swoon* in my Etym. Dict.
At, *prep.* as to, 21. 114; At erste, *adv.* first of all, 9. 512; At shorte wordes, briefly, in a word, 5. 481.
A-take, *pp.* overtaken, 4. 55.
Atempre, *adj.* temperate, mild, 3. 341, 1008; Attempre, 5. 204.
Ateyne, *v.* attain, succeed in, 4. 161.
Atte, *for* at the, 3. 619, 652; 4. 25; Atte leste, at least, 5. 452.
A-tweyn, *adv.* in two, 3. 1193.
Atyr, *s.* attire, dress, 5. 225.
Auctorite, *s.* authority, 5. 506; 9. 2158.
Auctour, *s.* author, 9. 314.
Audience, *s.* audience, attention, hearing, 5. 308.
Auncestre, *s.* ancestor, 5. 41.
Aungel, *s.* angel, 5. 191; Aungels, *gen.* angel's, 5. 356.
Autentyke, *adj.* authentic, 3. 1086.
Auter, *s.* altar, 5. 249.
Availeth, *pr. s. impers.* it avails, 6. 15.
Avaunce, *v.* aid, cause to prosper, 9. 640; help, 11. 31.

Avaunte, *ger.* to extol, 9. 1788; 1 *pr. s.* boast, 5. 470; Avaunte her, *v.* boast herself, 7. 296.
Avauntour, *s.* boaster, 5. 430.
Aventure, *s.* luck, chance, 4. 21; Chance, 9. 1982; hard hap, 4. 199; *good aventure*, good fortune, 5. 131; 7. 324; *in aventure and grace*, on luck and favour, 4. 60; *of aventure*, by chance, 9. 2090.
Avisioun, *s.* vision, 9. 7, 104, 513; Avisiouns, *pl.* 9. 40.
Avouterye, *s.* adultery, 5. 361.
A-vowe, *s.* vow, avowal, 3. 93.
Avyse, 1 *pr. s.*; *avyse me*, reflect, 3. 697; Avysen me, *ger.* to reflect, consider, 5. 648.
Avysement, *s.* deliberation; *of short avysement*, after a brief deliberation, 5. 555.
Awak, *imp. s.* awake! 3. 179; Awaketh, *imp. pl.* awake ye, 3. 183; Awook, 1 *pt. s.* awoke, aroused, 3. 1324.
Awayting, *s.* attending, 7. 250.
Aweye, *adv.* away, gone, 7. 319; A-wey, 5. 656.
A-whaped, *pp.* amazed, stupefied, 7. 215. Cf. Goth. *af-hwapjan*, to choke.
Awreke, *v.* avenge, 2. 11.
Axe, *v.* ask, 1. 120; *ger.* 3. 416, 1276; Axeth, *pr. s.* 1. 12; requires, 12. 16; Axed, *pt. s.* 3. 185; Axed, *pp.* 9. 1766.
Axing, *s.* asking, request, 9. 1541; Axinge, questioning, 17.3.
Ay, *adv.* ever, always, 2. 95; 5. 210; Ay whil that, all the time that, 4. 252.
Ayein, *adv.* again, back, 5. 100; Ayeyn, 1. 68; Ayen, 5. 295.
Ayeins, *prep.* towards, at the approach of, 5. 342; 7. 347.
Ayen, *prep.* against, when meeting, 5. 443.

B.

Babewinnes, *pl.* (lit. baboons), grotesque figures in architecture, 9. 1189. See note.
Baggeth, *pr. s.* looks askant, 3. 623.
Balaunce, *s.* balance, i.e. suspense; *in balaunce*, in suspense, 3. 1021; in uncertainty, 7. 344.
Bale, *s.* bale, sorrow, 3. 535; *for bote ne bale*, for good nor for ill, 3. 227.
Bane, *s.* destruction, ruin, death, 9. 408; cause of death, 4. 196.
Bar, *pt. s.* bore, carried, 3. 196; *Bar her on honde*, brought against her a charge which he feigned to believe, 7. 158.
Barefoot, *adj.* with nothing on his feet, 9. 98.
Basket, *s.* basket, 9. 1687.
Batayle, *s.* battle, 5. 539.
Bawme, *s.* balm, 9. 1686.
Beau, *adj.* fair; *beau sir*, fair sir, 9. 643.
Beautee, *s.* Beauty, 2. 39.
Be, 1 *pr. s.* am, 3. 588; 1 *pr. pl.* are, 3. 582; *pr. pl.* 3. 581; 4. 50; Be, *subj. pr. s.* it should be, 4. 49; *pp.* 3. 972; *I had be*, I should have been, 3. 222.
Beddes, *gen.* bed's, 3. 1254.
Bede, *v.* offer, 9. 32; *ger.* to present, 1. 110; 1 *pr. s.* proffer, 7. 304.
Bede, *pp.* bidden, 3. 194.
Beës, *pl.* bees, 5. 353: Been, 9. 1522.
Beforn, *adv.* before, previously, 5. 107, 486.
Begoon, *pp.*; *wel begcon*, joyous, 5. 171.
Begyle, *v.* beguile, deceive, 3. 674.
Behelde, *v.* behold, 7. 80. See note.
Behest, *s.* Promise, 5. 245.
Behewe, *pp.* hewn, carved, 9. 1306.
Behoteth, *pr. s.* promises, 3. 621; Behette, *pt. s.* 5. 436.
Bek, *s.* beak, 5. 378.
Bele, *adj. fem.* fair, 9. 1796.
Belle, *s.* bell (of a clock), 3. 1322.
Belweth, *pr. s.* belloweth, roars, 9. 1803.
Beme, *s.* trumpet, 9. 1240. O. Merc. *béme*.
Ben, *v.* be, 1. 182; 2 *pr. pl.* are,

19. 24; *pr. pl.* are, 5. 101; *pp.* been, 3. 530.

Bench, *s.* bench (law-court), 1. 159. See note.

Bene, *s.* bean, 6. 29.

Benethen, *prep.* below, 4. 219.

Berafte, *pt. s.* robbed of, 5. 87. See **Bereve**.

Berde, *s. dat.* beard, 3. 456; Berdes, *pl.* 9. 689.

Bere, *s.* the constellations Ursa Major and Ursa Minor, 9. 1004; Beres, *pl.* bears, 9. 1589,

Bere, *s.* bier, 2. 105; 9. 1744; 19. 5.

Bere, *s.* head-sheet, pillow-case, 3. 254. Cf. *pilwebere* in Ch. Prologue.

Bere, *pr. pl.* bear, 3. 894.

Bereve, *v.* rob of; *me wo bereve*, rob me of woe, 21. 12. See **Berafte**.

Beryle, *s.* beryl, 9. 1184.

Be-seche, *v.* beseech, ask, 3. 1132.

Besette, *v.* bestow, 3. 772; 1 *pr. s.* bestow, 4. 182; 1 *pt. s.* employed, 3. 1096; Beset, *pp.* bestowed, 3. 863, 1043; set, employed, 5. 598.

Beseye, *pp.* beseen; *wel beseye*, well beseen, well provided, 3. 829.

Besily, *adv.* busily, industriously, well, 5. 74.

Besinesse, *s.* business, task, work, 3. 1156; labour, 5. 86.

Bespreynt, *pp.* sprinkled, bedewed, 2. 10.

Beste, *s.* animal, 3. 637; beast, 1. 45; Bestes, *pl.* animals, 5. 86.

Beste, *adj.* best, 3. 684.

Bestowed me weel, given me good fortune, 21. 37.

Besy, *adj.* anxious, 5. 89.

Besyde, beside; *ther besyde*, beside that place, 3. 1316.

Besyed hem, *pt. pl.* busied, occupied themselves, 5. 192.

Bet, *adj. comp.* better, 9. 108; 11. 47.

Bet, *adv.* better, 3. 668, 669, 672, 928, 1044; 5. 152, 166, 451, 474, 514, 699; quickly, 3. 136.

Bete, *v.* amend, 21. 78. A.S. *bétan*.

Beten, *v.* beat, strike, 9. 1044; Bete, *pp.* 9. 1150.

Beth, *imp. pl.* be, 1. 134; 5. 660; 19. 7.

Bethenke, 1 *pr. s.*; *bethenke me*, bethink myself, consider, 3. 698; Bethinke, *v.* think of, imagine, 5. 483; Bethenk, *imp. s.* reflect, 3. 1304; Bethoghte me, 1 *pt. s. refl.* bethought me, 3. 1183, 1195.

Betid, *pp.* happened, 9. 384, 578.

Betraysed, *pt. s.* betrayed, 3. 1120. From *traiss-*, *trahiss-*, lengthened stem of F. *trahir*, to betray.

Betwixen, *prep.* between, 5. 148; Betwix, 5. 40.

Beutee, *s.* beauty, 22. 17; 23. 5.

Bewrye, *v.* betray, 5. 348. A variant form of *bewreye*.

Bible, *s.* book, 9. 1334.

Bifalle, *pr. s. subj. impers.* shall befall, 8. 1.

Bigamye, *s.* bigamy, 7. 153.

Bilden, *ger.* to build, 9. 1133; Bilt, *pr. s.* builds, 9. 1135; *pp.* built, 1. 183.

Bilder, *s. as adj.* builder, used for building, 5. 176.

Bille, *s.* bill, petition, 1. 59, 110; 2. 44.

Billes, *pl.* bills (of birds), 9. 868.

Bithinke, 1 *pr. s.* bethink, 1. 121.

Blake, *adj. pl.* black, 5. 682.

Blasen, *v.* blow, 9. 1802.

Blaspheme, *s.* blasphemy, 16. 15.

Blaste, *v.* blow a trumpet, 9. 1866.

Bleched, *pp.* bleached, 10. 45.

Blent, *pr. s.* blinds, 5. 600; 12. 4; *pp.* blinded, 14. 18.

Blew, *adj.* blue, 3. 340; Blewe, *adj. pl.* blue, livid, pale; *with teres blewe*, blue (see note) with weeping, 4. 8; Blew, *adj. as s.* blue, blue clothing, 15. 7. See note. And see **Blo**.

Blisful, *adv.* joyously, 5. 689.

Blo, *adj.* blue, ash-coloured, smoke-coloured, 9. 1647. Icel. *blár*. See **Blew**.

Blosmy, *adj.* blossomy, covered with blossoms, 5. 183.

Blyve, *adv.* quickly, 3. 152; 5. 604; *as blyve*, as quickly as may

be, as soon as poss'ble, 3. 248, 1277; 9. 1106.
Bobaunce, *s.* boast, 1. 84. O.F. *bobance*, arrogance. See Diez.
Bode, *s.* foreboding, token, omen, 5. 343. A.S. *bod, gebod.*
Bode, *s.* abiding, delay, 7. 119. Short for *abode.*
Boght, *pp.* bought, 4. 168.
Boistes, *pl.* boxes, 9. 2129. O.F. *boiste* (F. *boîte*).
Bolde, *v.* grow bold, 5. 144.
Boles, *pl.* bulls, 4. 86.
Bon, *adj.* good, 9. 1022.
Bond, *pt. s.* bound, 9. 1590; Bonde, *pp.* bound, in slavery, 17. 32.
Bonde, *s.* bond, 9. 321.
Bone, *s.* prayer, request, 3. 129, 835; 5. 643; 9. 1537.
Boon, *s.* bone, 3. 940.
Bord, *s.* board, plank, 3. 74.
Bore, *pp.* born, 3. 1301; 21. 46; *born the*, behaved thyself, 5. 109.
Borowe, *s. dat.* pledge; *to borowe*, in pledge, for surety, 4. 205; *to borow*, 4. 9.
Borwe, *ger.* to borrow, 21. 10.
Bost, *s.* boasting, 4. 37.
Bote, *s.* remedy, 3. 38; 9. 32; cure, 22. 45; *doth bote*, gives the remedy for, 5. 276; *for bote ne bale*, for good, nor for ill, 3. 227. A.S. *bót.*
Boteler, *s.* butler, 9. 592.
Bothe, *adj. pl.* both, 3. 1068; *your bothes*, of both of you, 1. 83.
Bounte, *s.* bounty, 2. 38; 9. 1698; goodness, 23. 5.
Bourded, *pp.* jested, 5. 589. O.F. *bourder.*
Boures, *s. pl.* bowers, 5. 304.
Bowe, *s.* bow, 1. 29; 5. 213.
Bowes, *pl.* boughs, 5. 183.
Boxtre, *s.* box-tree, 5. 178.
Brak, *pt. s.* broke, 3. 71. *Pt. t.* of *breken.*
Brast, *pt. s.* burst, broke, 3. 1193. *Pt. t.* of *bresten.*
Brayde, *pt. s.* took hastily, 9. 1678 (better *brayd*, A.S. *brægd*, strong verb); Brayd, *pp.* started, gone suddenly, 7. 124.
Brede, *s.* roast meat, 9. 1222. See note.
Brede, *s.* breadth, 3. 956. A.S. *brǽdu.*
Breke, *pr. s. subj.* break, 4. 242; *ft. s.* Brak, 3. 71.
Brekers, *s. pl.* breakers, transgressors, 5. 78.
Brekke, *s.* break, flaw, defect, 3. 940.
Brenne, *v.* burn, 5. 249; 17. 18; *ger.* 4. 88; Brende, *pt. s.* burnt, 1. 90; 9. 1844; was burnt, 9. 163; was set on fire, 9. 537; Brende, *pt. pl.* caught fire, 9. 954; Brent, *pp.* burnt, 7. 115; 9. 2080; Brenninge, *pres. pt.* burning, 1. 90.
Brenning, *s.* burning, 4. 133.
Breste, *ger.* to burst, 9. 2018; *pt. s.* Brast, broke, 3. 1193.
Bret-ful, *adj.* brimful, 9. 2123. Cf. Swed. *brädd-ful*, full to the brim; Swed. *brädd*, A.S. *brerd*, the brim.
Briddes, *gen.* of a bird, 4. 23; Briddes, *pl.* birds, 5. 190; young of birds, 5. 192.
Brinkes, *pl.* sides, banks, 9. 803.
Broche, *s.* any precious small ornament, here used of a bracelet, 4. 245.
Brode, *adv.* far and wide, 9. 1683.
Broght, *pp.* brought, 9. 155.
Bromes, *pl.* broom (bushes so called), 9. 1226.
Brosten, *pt. pl.* burst, 4. 96. See **Breste, Brast.**
Brotelnesse, *s.* fickleness, 11. 63; 15. 15. From base of A.S. *broten, pp.* of *bréotan*, to break.
Brouke, 1 *pr. s. subj.* (*optative*), may I have the use of, 9. 273. A.S. *brúcan.*
Brydel, *s.* bridle, 7. 184.
Brydeleth, *pr. s.* bridles, 4. 41.
Buk, *s.* buck, 5. 195; Bukkes, *pl.* 3. 429.
Burned, *pp.* burnished, polished, 9. 1387.
But, *conj.* unless, 2. 82; 3. 117, 592, 1000, 1188, 1234; 4. 49, 208, 490; 5. 159, 459, 567; 6. 4.
But-if, *conj.* unless, 3. 1023; 14 11.

Buxumnesse, *s.* yielding, submission, 12. 15.
By, *prep.* in the case of, with reference to, 4. 263; with reference to, 5. 4. 158, 477; 9. 286; concerning, 9. 742.
Bye, *pr. pl. subj.* buy, 18. 26.
Byforn, *prep.* before, 9. 60.
Bynde, *v.* bind, enthral, 4. 249; Bynt him, *pr. s.* bindeth himself, 4. 47; Bynt her, 4. 48.

C.

Cable, *s.* cord, 18. 33.
Cacche, *ger.* to catch, 3. 781.
Cadence, *s.* 9. 623. See note.
Caitif, *s.* wretch, 1. 124.
Cakelinge, *s.* cackling, 5. 562.
Calden, 2 *pt. pl.* called, 7. 251.
Can, 1 *pr. s.* know, am able to say, 5. 14; know, 9. 248; *pr. s.* knows, 3. 673.
Candel, *s.* torch, light, 4. 7.
Canel-boon, *s.* collar-bone (lit. channel-bone, with reference to the depression in the neck behind the collar-bone), 3. 943.
Carbuncle, *s.* carbuncle-stone, 9. 1363.
Care, *s.* care, ill-luck, 5. 363.
Careful, *adj.* full of care, full of trouble, 21. 44.
Careyne, *s.* carrion, dead body, 5. 177. Cf. O.F. *caroigne.*
Carole, *v.* dance round singing, 3. 849.
Cart, *s.* chariot, 9. 943.
Carter, *s.* carter, 5. 102.
Cart-hors, *pl.* chariot-horses, 9. 944.
Cas, *s.* chance, 9. 1052.
Cast, *s.* plan, 9. 1178.
Caste, 1 *pt. s.* cast, 5. 172; *pr. s. subj.* let (him) cast, 20. 4; Cast, *pp.* cunningly devised, 2. 26.
Castel, *s.* castle, 3. 1318, 1322.
Casuelly, *adv.* by chance, 9. 679.
Causeles, *adv.* without reason, 22. 32.
Cave, *s.* used to translate astrological term 'puteus,' 4. 119. See note.
Celestials, *adj. pl.* of heaven, heavenly, 9. 460.
Ceptre, *s.* sceptre, 5. 256.
Cercle, *s.* circle, 9. 791; sphere, 16. 9.
Certes, *adv.* certainly, 1. 28, 55; 3. 853, 1117; 22. 33.
Certeyn, *adv.* certainly, 1. 169.
Cese, *v.* put an end to, 4. 11.
Chaced, *pp.* chased, driven away, 6. 14.
Chapitres, *pl.* chapters, 5. 32.
Char, *s.* car, chariot, 7. 24, 39, 40.
Charge, *s.* load, burden, 7. 32; 9. 1439; a heavy thing, 9. 746; importance, 3. 894; responsibility, 5. 507.
Charite, *s.* charity, 3. 642.
Charmeresses, *fem. pl.* workers with charms, 9. 1261.
Chastisinge, *s.* chastening, 1. 129.
Chastyse, *v.* chasten, 1. 39; *imp. s.* 1. 129.
Chaunce, *s.* chance, incident, 3. 1285; hap, destiny, 3. 1113.
Chaunte-pleure, title of a song upon grief following joy, 7. 320. See note. Cf. 'It is like to the *chante-pleure* Beginning with ioy, ending in wretchedness;' Lydgate, Fall of Princes, bk. i. c. 7.
Cheef, *adj.* chief, 3. 910, 911.
Chees, 1 *pt. s.* chose, 3. 791; *pt. s.* 1. 108; Cheest, *pr. s.* chooseth, 5. 623. See **Chese.**
Chek, *s. as int.* check (at chess), 3. 659.
Chekkere, *s.* chess-board, 3. 660.
Chepe, *s.* a time of cheapness, 9. 1974.
Chere, *s.* cheer, look, manner, 3. 545; 4. 42; 5. 488; 7. 253; 9. 277; kindly greeting, 4. 146.
Cheryce, *v.* cherish, 10. 52.
Ches, *s.* chess, 3. 619, 652, 664; Chesse, 3. 51.
Chese, *v.* choose, 5. 399, 400; 18. 60, 67; *ger.* 5. 146, 310, 388; 1 *pr. s.* 5. 417; Chesen, *v.* 22. 86; Cheseth, *imp. pl.* 4. 17.
Chevalrye, *s.* chivalry, knighthood, 9. 1340.
Chevauche, *s.* swift course (lit. a ride), 4. 144.
Chevise, *v. refl.* accomplish her desire, 4. 289.

Cheyne, *s.* chain, 6. 16.
Chirkinges, *pl.* shriekings, cries, 9. 1943. See note.
Chogh, *s.* chough, 5. 345.
Choppen, *v.* strike downwards, knock, 9. 1824.
Chose, *pp.* chosen, 3. 1004.
Choys, *s.* choice, 5. 406, 408.
Cipres, *s.* cypress, 5. 179.
Citesein, *s.* citizen, 9. 930.
Clamben, *pt. pl.* climbed, 9. 2151.
Clappe, *s.* thunderclap, 9. 1040.
Clarioning, *s.* the music of the clarion, 9. 1242.
Clarioun, *s.* clarion, 9. 1240.
Clarre, *s.* wine mixed with honey and spices, and afterwards strained till it was clear, 10. 16.
Cled, *pp.* clad, furnished, 3. 252.
Clene, *adv.* entirely, 3. 423.
Clepe, *v.* call, name, 3. 810, 814; Clepeth, *pr. s.* 1. 177; 3. 185; 5. 352; Cleped, *pp.* 1. 159; 9. 1400.
Clere, *adj.* clear, noble, pure, 9. 1575; *pl.* noble, 5. 77.
Clerkes, *s. pl.* learned men, 4. 275.
Clew, 1 *pt. s.* rubbed, 9. 1702. *Pt. t.* of *clawen*. Cf. Low. Sc. *clow*, to rub, scratch.
Cliffes, *s. pl.* cliffs, rocks, 3. 161.
Clomb, 1 *pt. s.* climbed, 4. 271; 9. 1118; Clamben, *pt. pl.* 9. 2151.
Close, *v.* close, 3. 873.
Clowes, *pl.* claws, 9. 1785.
Cofre, *s*, coffer, coffin, 5. 177.
Cok, *s.* cock, 5. 350.
Cokkow, *s.* cuckoo, 5. 498.
Colde, *v.* grow cold, 5. 145.
Colour, *s.* colour, outward appearance, 2. 66.
Comen, *ger.* to come, 5. 76; Com, *pt. s.* came, 3. 134; 5. 252, 413; Cometh, *pr. s. as fut.* shall come, 4. 11; Come, *pr. s. subj.* 3. 78; 4. 65; Come, 1 *pt. s. subj.* might come, came, 9. 1906; Comen, *pp.* come, 5. 98; Come, *pp.* 3. 135; 5. 36.
Commaundement, *s.* command, 9. 2021.
Comlinesse, *s.* comeliness, beauty, 3. 966.
Companye, *s.* companionship, 4. 219.
Compas, *s.* compass, circuit, 4. 137; a very large circle, 9. 798; craft, contriving, 9. 462; Compace, plan, 9. 1170.
Compassed, *pp.* enclosed, 6. 21.
Complexiouns, *pl.* the (four) temperaments, 9. 21. See note.
Compleyne, *v.* complain, lament, 4. 93; 2 *pr. pl. subj.* 4. 280; Compleyneth, *imp. pl.* lament ye, 4. 290.
Compleynt, *s.* complaint, a poem so called, 2. 43; 3. 464; 4. 24, 150.
Compouned, *pp.* compounded, composed, 9. 1029; mingled, 9. 2108.
Comprehended, *pp.* expressed in a brief saying, summed up, 7. 83.
Comune, *adj.* accustomed to, 3. 812; Comun profit, the good of the country, 5. 47, 75.
Conclusioun, *s.* plan, 14. 11; *as in conclusioun*, after all, 4. 257.
Condicioun, *s.* condition, stipulation; *in this condicioun*, upon this condition, 5. 407.
Confedred, *pp.* rendered confederates, conjoined, 2. 42, 52.
Confermeth, *imp. pl.* confirm, strengthen, 4. 20.
Confounde, *v.* destroy, 1. 40.
Confus, *adj.* confused, 9. 1517.
Congeled, *pp.* congealed, frozen, 9. 1126.
Conne, *ger.* to be able, 3. 279; *pr. pl.* are able, 5. 333; can, 3. 541; know, 9. 1265; 1 *pr. pl.* know, 9. 335; Conne, *pr. pl.* can, 9. 338.
Conservatif, *adj.* preserving; Conservatif the soun, preserving the sound, 9. 847.
Conserved, *pp.* preserved, 9. 732, 1160.
Contraire, *s.* the contrary, 9. 1540; Contrair, adversary, 2. 64.
Contrayre, *adj.* contrary, 3. 1290.
Contre-houses, *pl.* houses of his country, homes, 7. 25. Lat. *domos patrias*; see note.

Convict, *pp.* convicted (of evil), overcome. 1. 86.
Conyes, *pl.* rabbits, coneys, 5. 193.
Coper, *s.* copper. 9. 1487.
Coppe, *s.* head-top. 9. 1166.
Corage, *s.* mind. 3. 794.
Corbettes, *pl.* corbels. 9. 1304.
Cormeraunt, *s.* cormorant. 5. 362.
Cornemuse, *s.* bagpipe, 9. 1218. F. *cornemuse.*
Cornes, *pl.* grains of corn. 9. 698.
Coroune, *s.* crown, 2. 58, 75; 3. 980.
Corps, *s.* dead body, 2. 19, 51.
Corseynt, *s.* a saint (*lit.* holy body); esp. a shrine, 9. 117. O.F. *cors seint.*
Corven, *pp.* cut, 5. 425; carved, 9. 1295.
Cote-armure, *s.* surcoat, 9. 1326.
Couched, *pt. s.* laid down, laid in order, 5. 216. F. *coucher,* from Lat. *collocare.*
Coude, *pt. s.* knew, 3. 667, 1012; 7. 63; *coude no good,* knew nothing that was good, was untrained, 3. 390; *pt. pl.* could, 3. 235; Coud, *pp.* known, 3. 787, 998. See **Couthe.**
Counsaile, *imp. s.* counsel, 1. 155.
Counseyl, *s.* secret, 5. 348.
Countenaunce, *s.* appearance, show, 11. 34; looks, appearance, 3. 613; shewing favour, 3. 1022.
Counterfete, *v.* render exactly, repeat, 3. 1241. See **Countrefete.**
Countour, *s.* arithmetician. 3. 435.
Countour, *s.* abacus, counting-board, 3. 436.
Countrefete, *v.* counterfeit, copy, 9. 1212; Countrefeted, *pp.* feigned, 3. 869. See **Counterfete.**
Countrepeise, *v.* cause to balance each other, render equivalent, 9. 1750.
Cours, *s.* course, 4. 55, 114.
Couthe, 1 *pt. s.* knew, 3. 800; could, 3. 759. See **Coude.**
Couthe, *adv.* in a known way, manifestly, 9. 757.
Covenable, *adj.* fit, proper, 18. 25.
Coverele, *s.* pot-lid. 9. 702. See note.
Coveitour, *s.* one who covets, 4. 262.
Coveityse, *s.* covetousness, 10. 32; 14. 18.
Coyn, *s.* coin, 10. 20.
Craft, *s.* art, 5. 1.
Crafty, *s.* skilful, sensible, 3. 450.
Crampissheth, *pr. s.* draws convulsively together, 7. 171. See note. Cf. 'Deth *crampissing* in-to their hert gan crepe;' Lydgate, Fall of Princes, bk. i. c. 9.
Crane, *s.* crane, 5. 344.
Creat, *adj.* created, 16. 2.
Creature, *s.* creature, 3. 625.
Creaunce, *s.* credence, belief, 1. 61.
Creep, *pt. s.* crept, 3. 391.
Crevace, *s.* crevice, crack, 9. 2086.
Crips, *adj.* crisp, curly, 9. 1386.
Crois, *s.* cross, 1. 60. See **Cros.**
Crokke, *s.* earthenware pot, 12. 12.
Croppes, *s. pl.* tops, 3. 424. A.S. *crop.*
Cros, *s.* cross. 1. 82. See **Crois.**
Croude, *v.* crowd, push, 9. 2095.
Croune, *s.* crown, head, 9. 1825.
Crouned, *pp.* crowned, 1. 144.
Crow, *s.* crow, 5. 363.
Cubyte, *s.* cubit, 9. 1370.
Cukkow, *s* cuckoo, 5. 358, 603.
Cunne, *v.* be able, 9. 2004.
Cunning, *s.* skill, 5. 167, 487.
Cure, *s.* heed, care, 2. 82; 4. 171; 9. 464, 1298; remedy, cure, 5. 128; *did his besy cure,* was busily employed 5. 369; *his lyves cure,* the object of his thoughts always, 4. 131.
Curiositee, *s.* intricacy, 18. 81.
Currours, *pl.* runners, couriers, 9. 2128.
Curtesye, *s.* Courtesy, 2. 68.
Curteyn, *s.* curtain, 5. 240.

D.

Dale, *s.* the dale, 5. 327.
Dampnacioun, *s.* damnation, 1. 23.
Dampne, 1 *pr. s.* condemn, 11. 49; Dampned, *pp.* condemned, 3. 725.

Dan, *s. as epithet of persons*, Sir, 9. 137, 161, 175.
Dar, 1 *pr. s.* I dare, 1. 53; 3. 904.
Daswed, *pp.* dazed, confused, 9. 658. Cf. E. *daze.*
Daunce, *s.* dance, set, 9. 639.
Daunceden, *pt. pl.* danced, 5. 232.
Daunger, *s.* Danger, Power to Harm (personified), 5. 136; 6. 16.
Daunte thyself, *imp. s.* subdue thyself, 12. 13; Dauntest, 2 *pr. s.* tamest, 5. 114.
Debat, *s.* strugg'e, mental conflict, 3. 1192.
Debonaire, *adj.* gracious, 1. 6; Debonair, 3. 860; Debonaire, *as s.* kind person, 3. 624.
Debonairly, *adv.* graciously, kindly, 3. 851, 1284; courteously, 3. 518; Debonerly, with kindness, 7. 127.
Debonairtee, *s.* graciousness, 21. 108; Debonairte, 3. 986.
Deceivable, *adj.* capable of deceiving, full of deceit, 14. 3; Deceyvable, 18. 43.
Dede, *s. dat.* deed, 1. 45; *pl.* deeds, 5. 82.
Dede, *ger.* to grow dead, become stupefied, 9. 552.
Deed, *adj.* dead, 2. 14; 3. 469. 588, 1188, 1300; 5. 585; 9. 184; 16. 45; Dede, sluggish, 5. 187; Dede, *pl.* 4. 223; 5. 50; *with woundes dede*, 3. 1211.
Deel, *s.* share, part, bit, 9. 331; *pl.* times, 21. 35. See **Del.**
Dees, *s.* dais, 9. 1360, 1658.
Defaute, *s.* lack, want, 3. 5, 25, 223; defect, 22. 56; fault (hunting term), *were on a defaute y-falle*, had a check, 3. 384.
Defence, *s.* concealment, covering, 5. 273.
Del, *s.* part, bit, whit, 3. 937; share, 3. 1001; *pl.* times, 9, 1495; *a gret del*, a great deal, very often, 3. 1159; *never a del*, not a whit, 3. 543. See **Deel.**
Delicacye, *s.* luxury, wantonness, 10. 58; Delicasye, 5. 359.
Delivere, *ger.* to let go away, set free (after a legal decision has been passed), 5. 508; Delivered, *pp.*; *to ben delivered*, to be let go (after the sentence has been passed), 5. 491.
Delphyn, *s.* the constellation Delphin, or the Dolphin, 9. 1006.
Delyt, *s.* delight, 3. 606; Delight, 5. 224.
Delyte, *v.* delight, please, 5. 27; *refl.* take pleasure, 5. 66; Delyte, *ger.* to please, 7. 266.
Deme, *v.* judge, 13. 6; Demeth, *pr. s.* passes an opinion, 5. 166
Demeine, *v.* manage, 9. 959. O.F. *demener*, to carry on. make.
Departe, *v.* part, separate, 7. 285; Departen, *pr. pl.* sever, 4. 207.
Departinge, *s.* parting, separation, departure, 5. 675.
Depeynted, *pp.* covered with paintings, 3. 322; 4. 86.
Dere, *adj.* dear, 4. 147, 293; *adv.* dearly, 1. 86.
Derk, *adj.* dark, 3 170; Derke, 3. 155; 5. 85; Derk, inauspicious, 4. 120; *as sb.* inauspicious position, 4. 122. See note.
Derke, *s.* darkness, gloom, 3. 609.
Derked, *pp.* grown dim, 11. 36.
Descryve, *v.* describe, 9. 1105.
Deserte, *adj.* desert, lonely, 9. 417.
Desespaired, *pp.* out of hope, in despair, 21. 7.
Desolat, *adj.* desolate, 4. 286.
Despeired, *pp.* put in despair, 2. 91.
Desperacioun, *s.* despair, 1. 21.
Despitous, *adj.* hateful, 22. 12.
Despyte, *s* disdain, 23. 18.
Destourbing, *s.* disturbance, trouble, 18. 44.
Destroubled, *pp.* disturbed, 3. 524.
Determynen, 2 *pr. pl.* end, 9. 343.
Devyne, *ger.* to divine, to prophesy (by), 5. 182; *pr. s. subj.* let (him) guess, 9. 14.
Devys, *adj.* exact; *at point devys*, with great exactitude, 9. 917.
Devyse, *ger.* to tell, describe, 5. 398; Devyse, *v.* tell, 3. 901;

Devysen, 5. 333; Devyse, 1 *pr. s.* say, 4. 18; Devyseth, *pr. s.* tells, describes, 5. 317.
Deye, *v.* die, 5. 469, 584, 651; *ger.* 1. 172; 3. 690.
Deyneth, *impers. pr. s.*; *ne deyneth him*, he deigns not, troubles not, 7. 181; *her deyned*, *pt. s.* she deigned, 4. 39.
Deynte, *s.* value; *took lesse deynte for*, set less value on, 7. 143.
Diademe, *s.* diadem, crown of an emperor, 13. 7.
Did, *pt. s.* made, caused, 5. 145; 7. 67; Dide, did, 3. 373; Dide of, took off, 3. 516.
Diffame, *ger.* to defame, rob of fame, 9. 1581.
Diffyne, *ger.* define, state clearly, 5. 529; Diffynen, 2 *pr. pl.* conclude, 9. 344.
Direct, *adj.* directed, addressed, 18. 75.
Discomfiture, *s.* discomfort, grief, 7. 326.
Discryve, *ger.* to describe, 3. 916; Discryven, *v.* 3. 897.
Discure, *v.* reveal, discover, 3. 549.
Disese, *s.* discomfort, misery, 4. 216, 277.
Disesperat, *adj.* hopeless, without hope, 9. 2015.
Disfigurat, *adj.* disguised, 5. 222.
Dismalle, *s.* unlucky day, 3. 1206. See note.
Disobeysaunt, *adj.* disobedient, 5. 429.
Disordinaunce, *s.* irregularity, violation of rules, 9. 27.
Dispence, *s.* favour, 9. 260.
Dispitousë, *adj. fem.* despiteful, cruel, 3. 624. See **Despitous**.
Dispitously, *adv.* despitefully, cruelly, 9. 161.
Disport, *s.* amusement, pastime, sport, 4. 177; Disporte, 5. 260.
Disporte, *ger.* to cheer, amuse, 9. 571.
Dissever, *pr. s. subj.* sever, 4. 49.
Dissheveled, *adj. pl.* with hair flowing down, 5. 235.
Dissimulacions, *pl.* dissimulations, 9. 687.
Dissimulour, *s.* dissembler, 11. 23.
Distreyne, *v.* get into his grasp, clutch, 20. 8; Distreyneth, *pr. s.* grasps, clutches, 5. 337.
Disturbaunce, *s.* disturbance; *thy disturbaunce*, the disturbance thou hadst to endure, 4. 107.
Divers, *adj.* diverse, various, 3. 653.
Divisioun, *s.*; *of my divisioun*, under my influence, 4. 273.
Do, *v.* make, 3. 145, 149; *ger.* 3. 1260; 5. 420; 2 *pr. pl.* cause, 5. 651; *imp. s.* 5. 458; *pp.* done, 3. 528, 562, 676, 680, 868; ended, 5. 693. See **Don**.
Doës, *s. pl.* does, 3. 429.
Doke, *s.* duck, 5. 498, 589.
Dolven, *pp.* buried, 3. 222.
Domb, *adj.* dumb, 9. 656.
Dome, *s.* sentence, decision; *her dome*, the decision passed on them, 5. 308; *stonde to the dome*, abide by the decision, 5. 546; opinion, 5. 480; 22. 52.
Domus Dedali, the labyrinth of Daedalus, 9. 1920.
Don, *v.* do; *don her companye*, accompany her, 4. 125; *pp.* done, 5. 70; Done, *ger.* to do, to have business with, 4. 234; *what to done*, what is to be done, 3. 689. See **Do, Doon**.
Donne, *adj.* dun-coloured, 5. 334.
Doon, *ger.* to make, cause, 7. 283; to do, 3. 374; to force, 5. 221; *v.* do, 3. 194; Doon, 2 *pr. pl.* do, 5. 542; Doth, *pr. s.* causes, 21. 21; makes, 2. 7; Doon, *pp.* done, 1. 54; past, ended, 3. 40, 708. See **Do, Don**.
Dorste, 1 *pt. s.* durst, might venture to, 5. 541.
Dossers, *pl.* baskets to carry on the back, 9. 1940. See note. From F. *dos*, back.
Dotage, *s.* folly, 17. 8.
Doted, *pp. as adj.* doating, stupid, 17. 13. See Gloss. to P. Pl.
Double, *adj.* two-faced, deceitful, 7. 87; 9. 285.

Doucet, *adj.* dulcet, i. e. dulcet (pipe), sweet-sounding (pipe), 9. 1221. See note.
Doun, *s.* down, soft feathers, 10. 45; *dat.* Downe, 3. 250.
Doute, *s.* doubt, 1. 25.
Doutremere, *adj.* from beyond the seas, foreign, imported, 3. 253.
Douve, *s.* dove, 5. 341; Dowves, *pl.* 3. 250; 9. 137; Doves, 5. 237.
Drake, *s.* drake, mallard, 5. 360.
Draughte, *s.* move at chess, 3. 682, 685; Draughtes, *pl.* 3. 653.
Drawe, *pp.* drawn, moved, 3. 682.
Drede, *s.* dread, terror, fear, 1. 42; 4. 28; fear of wrong-doing, 21. 30; uncertainty, 17. 28; doubt, 5. 52; 7. 303; 12. 7; *withoute drede*, without doubt, 3. 1073, 1096; Dreed, doubt, 9. 292.
Drede, *v.* dread, fear, 1. 76; 3. 1264; Dradde, *pt. s.* 7. 185; Dred thee, *imp. s.* fear, 5. 157.
Dredful, *adj.* full of dread, timid, 5. 195, 638.
Dredles, *adv.* of course, without doubt, 3. 1272; Dredeles, 3. 764.
Drenche, *v.* drown, 9. 205; 16. 12; Dreinte, *pt. s.* drowned, 3. 72; Dreynte, was drowned, 9. 923; Dreynt, *pp.* drowned, 3. 148; 4. 89; (pronounced *dreynte*, in two syllables), 3. 195; Dreynte, *pp. pl.* drowned, 9. 233.
Dress me, *ger.* address myself, prepare, 5. 88; Dressed, *pp.* prepared, 5. 665.
Dreye, *adj.* as *s.* dry, 5. 380.
Drof, *pt. s.* drove, 7. 190.
Drow, *pt. s.* drew, moved (of the sun), 5. 490; Drowe, 2 *pt. s.* drewest; *drowe to record*, didst bring to witness, 16. 22.
Drunken, *adj.* causing drunkenness, 5. 181.
Drye, *v.* suffer, endure, 4. 251; 22. 32; 1 *pr. s.* 7. 333; 9. 1879; *pr. pl.* 5. 251. A.S. *dreogan*.
Drye, *adj.* dry, 3. 1028; *pl.* dry, without water (of the fish caught at the mouths of rivers in weirs which are covered with water from half-flood to half-ebb, and are left dry as the tide ebbs further), 5. 139.
Dryve, *v.* drive; *dryve away*, pass away, 3. 49. See **Drof**.
Ducat, *s.* ducat, 9. 1348.
Dulle, *adj.* dull, without emotion, 5. 162; *pl.* dull, 3. 900.
Dure, *v.* last, 1. 96; 5. 616; 21. 54; *ger.* 4. 20.
During, *adj.* enduring, lasting, 4. 228.
Durste, 1 *pt. s.* durst, 3. 929.
Dwelle, *ger.* to tarry, delay, 9. 252; *v.* remain, 4. 74.
Dye, *v.* die, 2. 7; Dyde, *pt. s.* died, 9. 106, 380; *pt. pl.* 5. 294.
Dyte, *s.* ditty, 23. 16; **Dytees**, *pl.* 9. 622.

E.

Ebbe, *v.* ebb, 11. 61.
Ech, *adj.* each, 1. 136.
Eche, *ger.* to eke out, enlarge, add to, 9. 2065.
Echoon, each one, 3. 695, 817; Echon, 3. 335.
Eek, *adv.* eke, also, 2. 102.
Eest, *adv.* east, eastward, 3. 88.
Eete, 3 *pl. pt.* eat, 10. 11. See **Ete**.
Effect, *s.* deed, reality, 11. 34; Effectes, results to be brought about, 4. 165.
Eft, *adv.* again, 4. 11; 7. 331; 9. 2037; 17. 8, 13; another time, 3. 41.
Eftsones, *adv.* hereafter again, 9. 359.
Egge, *s.* edge, sword, 10. 19.
Egle, *s.* eagle, 5. 330; 9. 499.
Elde, *s.* old age, long lapse of time, 7. 12; Eld, old age, 18. 76.
Electioun, *s.* choice, 5. 409, 621.
Element, *s.* element, 3. 694.
Eles, *pl.* eels, 9. 2154; *gen. pl.* eels', 5. 346.
Elles, *adv.* else, otherwise, 3. 997; 9. 23, 996.
Elm, *s.* elm, 5. 177.
Embosed, *pp.* forced his way into the thicket, 3. 353. See note.
Emeraude, *s.* emerald, 5. 175.

Emperesse, *s.* empress, 5. 319; Emperice, 4. 285; 10. 55.
Empryse, *s.* enterprise, undertaking, 3. 1093.
Enbrace, *v.* embrace, hold firmly, 15. 11; Enbraceth, *pr. s.* 4. 90.
Enbrowded, *pp.* embroidered, 9. 1327.
Enchauntement, *s.* enchantment, witchcraft, 3. 648.
Enclyne, *v.* induce to do, 5. 325.
Encomberous, *adj.* cumbersome, oppressive, burdensome, 18. 42; Encumbrous, 9. 862.
Encrese, *v.* increase, 2. 103; Encresed, *pt. s.* 5. 143.
Endelong, *adv.* along, 9. 1458.
Ending-day, *s.* death-day, 18. 55.
Endyte, *ger.* to compose, relate, 5. 119.
Endyting, *s.* composing, 18. 77.
Enfortuned, *pt. s.* endowed with powers, 4. 259.
Engendrure, *s.* engendering, begetting, 5. 306.
Engyne, *s.* skill, craft, 9. 528.
Enlumined, *pp.* illuminated, 1. 73.
Enmite, *s.* enmity, 4. 236.
Enpresse, *v.* make an impression on, 15. 8.
Ensample, *s.* example, pattern, 3. 911; 4. 296.
Entame, *v.* re-open (lit. cut into), 1. 79. O.F. *entamer*.
Entendement, *s.* perception, 9. 983.
Entente, *s.* intent, intention, 1. 11; feeling, 5. 532, 580; *do thyn intent*, give heed, 3. 752; Ententes, *pl.* intended spells, 9. 1267.
Ententif, *adj.* intent upon, eager to, 9. 1120.
Ententifly, *adv.* attentively, zealously, 9. 616.
Entitled, *pp.* named, 5. 30.
Entre, *v.* enter, 4. 53; *ger.* 5. 147; Entreth, *imp. pl.* 9. 1109.
Entrees, *pl.* entrances, 9. 1945.
Entremedled, *pp.* intermingled, 9. 2124.
Entremes, *s.* intervening course, 5. 665. '*Entremets*, certaine choice dishes served in between the course of a feast;' Cotgrave. And see *Mess* in my Etym. Dict.
Entremeten him, *v. refl.* interfere in, meddle with, 5. 515. '*S'entremettre de*, to meddle, or deal with'; Cotgrave.
Entryketh, *pr. s.* holds fast in its subtle grasp, ensnares, 5. 403. '*Intriquer*, to intricate, perplex, pester, insnare, involve'; Cotgrave.
Entunes, *s. pl.* tunes, 3. 309.
Envenyme, *v.* poison, 3. 641.
Envye, *v.* vie, strive, 3. 406; Envyen, vie (with), 9. 1231.
Envye, *s.*; *to envye*, in rivalry, 3. 173. See note.
Er, *prep.* before, 1. 39; *conj.* ere, before, 1. 16; 4. 14; Er that, before, 2. 35.
Erande, *s.* errand, message, business, 3. 134.
Ere, *s.* ear, 1. 115; Eres, *pl.* 5. 500; 9. 1389.
Ered, *pp.* ploughed, 9. 485. A.S. *erian*.
Erme, *v.* feel sad, grieve, 3. 80. A.S. *earmian*.
Erraunt, *adj.* errant, stray (because near the middle of the chess-board), 3. 661.
Errour, *s.* doubt, uncertainty, 5. 146, 156; perplexity, 16. 7.
Erst, *adv.*, first, at first, 1. 87; before, 9. 1496; At erst, for the first time, 4. 240.
Erthe, *s.* earth, 1. 50; 5. 57.
Eschaunges, *pl.* exchanges, interchangings, 9. 697.
Ese, *s.* ease, solace, delight, 4. 63; *do you ese*, give you pleasure, 21. 78.
Espye, *v.* espy, note, 7. 64; *pr. s. subj.* see, 4. 105.
Estat, *s.* estate, position, rank, 5. 550; 18. 58; Estaat, stateliness, state, 2. 41; Estates, *pl.* ranks, 9. 1970.
Esy, *adj.* easy, 3. 1008; pleasant, gentle, 5. 382.
Eten, *pr. pl.* eat, 5. 325; Ete, *pt. pl.* ate, 3. 432; 10. 3; Eete, 10. 11; Eten, 10. 7.

Eterne, *adj.* eternal, 1. 56; 16. 8.
Evel, *adv.* ill, 3. 501.
Even, *adv.* evenly, aright, exactly, 3. 441, 451; *ful even*, actually, 3. 1329.
Ever in oon, constantly, continually, 2. 9.
Everich, each one, 5. 401.
Everichone, each one, 9. 337.
Evermo, *adv.* evermore, always, continually, 3. 81, 604; 6. 36.
Everydel, *adv.* entirely, wholly, every bit, 3. 222, 232, 698, 864, 880; exactly, 3. 1014.
Ew, *s.* yew, 5. 180.
Existence, *s.* reality, 9. 266.
Exorsisaciouns, *pl.* exorcisms, spells to raise spirits, 9. 1263.
Experience, *s.* experiment, 9. 788.
Extorcioun, *s.* extortion, 14. 23.
Eyen, *pl.* eyes, 1. 88; 3. 841.
Eyrisshe, *adj.* of the air, aerial, 9. 932, 965.
Eyther, *adj.* either, 5. 125.

F.

Facound, *adj.* eloquent, fluent, 5. 521.
Facounde, *s.* eloquence, fluency, 3. 926; 5. 558.
Faculte, *s.* faculty, branch of study, 9. 248.
Fader, *s.* father, 1. 52; Fadres, *gen.* 1. 130.
Fadme, *s. pl.* fathom(s), 3. 422. A.S. *fæðm*; the gen. pl. *fæðma* was used in expressing length.
Failen, *v.* fail, grow dim, 5. 85.
Faille, *s.* fail; *sauns faille*, without fail. 9. 188.
Faire Rewthelees, Fair Unpitying One, *La Belle Dame sans Merci*, 21. 31.
Faire, *adv.* fairly, well, 5. 503.
Fairnes, *s.* fairness, beauty, 4. 76.
Fal, *s.* fall in wrestling, 12. 16.
Falle, *v.* happen, 2. 23; Falles, *pr. s.* belongs, 3. 257; Falle, *pp.* fallen, 5. 406.
False, *v.* deceive, be untrue to, 3. 1234; Falsed, *pt. s.* betrayed, 7. 147.
Falwe, *adj. pl.* yellowish, pale yellow, 9. 1936. A.S. *fealo*, pale yellow.
Famous, famous people, 9. 1233.
Fantasye, *s.* imagining, 9. 992; fancy, 9. 593; Fantasies, *pl.* fancies, 3. 28.
Fantome, *s.* phantasm, kind of dream, illusion, 9. 11; Fantom, 9. 493.
Fare, *s.* good speed, 9. 682; proceeding, stir, 9. 1065; *evel fare*, ill hap, 2. 62.
Fare, *ger.* to fare, prosper, 5. 698; 1 *pr. s.* I fare, it is with me (thus), 7. 320; Fareth, *pr. s.* happens, 9. 271; fares, is, 4. 263. See **Ferde**.
Faste, *adv.* fast, 2. 19; close, near, 3. 369; 9. 497; hard, soundly, 5. 94.
Fat, *adj.* fat, 6. 27.
Fattish, *adj.* plump, 3. 954.
Faucon, *s.* falcon, 5. 337.
Fauned, *pl. s.* fawned on, 3. 389.
Fayn, *adv.* gladly, 3. 1101.
Feblesse, *s.* feebleness, 9. 24.
Feendly, *adj.* fiendly, of a fiend, 3. 594.
Feës, *s. pl.* fees, contributions, payments, 3. 266.
Felawship, *s.* company, 3. 978.
Feld, *s.* field, 3. 359.
Feldefare, *s.* fieldfare, 5. 364.
Fele, *adj.* many, 3. 400; 5. 329; 9. 1137, 1381, 1946.
Fele, *v.* understand by experiment, 9. 826; Felte, 1 *pt. s.* felt, 4. 217; Feled, *pt. s.* 3. 492.
Felicitee, *s.* happiness, 1. 13.
Feling, *s.* sentiment, *hence* love, 3. 1172.
Fenix, *s.* phoenix, 3. 982.
Fer, *adv.* far, 7. 338; *how fer so*, however far, 5. 440.
Ferde, *s. dat.* (after *for*) fear, terror, 3. 1214; 9. 950.
Ferde, *pt. s.* fared, was, seemed, 3. 501, 967; 9. 1932; went on, 9. 1522; 1 *pt. s.* fared, felt, 3. 99, 785; was placed, 5. 152. See **Fare**.
Fere, *s.* fear, 3. 1209; 5. 143.

s. companion, mate, 5. 410,

'th, *adv.* far, 7. 90, 111, 132, 9. 328, 1882; 18. 11; *so rik*, to such an extent, 1. 5. 377.
adv. comp. further, 9. 600.
Fer.
s. queen (at chess), 3. 654, 669, 681, 741; **Ferses**, *pl.* pieces at chess, 3. 723. See to 3. 654, 723.
adj. voc. fierce, 7. 1.
e, *ord.* fourth, 9. 1690.
er, *adv.* further, 5. 280.
nt, *s.* pheasant, 5. 357.
s. feast, festival, 3. 974; eth feste, pays court, flatters, 538; Festes, *pl.* feasts, 3.

r-bed, *s.* feather-bed, bed of iers, 3. 251.
es, *pl.* feathers, 5. 334.
adj. glad, 7. 315.
, *v.* feign, speak falsely, 2. 4.
d, *adj.* feigned, 4. 173.
, *s.* faith, 3. 632.
ord. fifth, 16. 9.
, *pr. s.* fighteth, 5. 103.
e, *s.* shape, 16. 27.
nesse, *s.* fickleness, 14. 20.
s. fell, 3. 123; *pt. s. impers.* ll, 3. 1320; 4. 51; was fit- 3. 374; **Fille**, *pt. pl.* fell, 9.
pp. filled, 5. 610.
s. fill, 21. 13.
s, *pl.* fins, 5. 189.
s. fir, 5. 179.
pp. fixed, 1. 9.
s, *pl.* flakes, 9. 1192.
r, 1 *pr. s.* flatter, 4. 188.
ring, *adj.* flattering, 3. 637.
ringe, *s.* flattery, 3. 639.
ne, *s.* flame, 5. 250; Flaumbe, 69; Flaumes, *pl.* 1. 89.
. flee, 4. 98; Fleen, 1. 148; 105; Fledde, *pt. s.* fled, 4. ; Fleeth, *imp. pl.* flee, 4. 6.
, *s.* fleece, 10. 18.
h, *pt. s.* flew, 9. 921, 2087; ge, *pres. pt.* flying, 9. 543.
, 1 *pr. s.* float, 2. 110; *pr. s.* *subj.* 7. 182; Fletinge, *pres. p.* 9. 133.
Flitting, *adj.* fleeting, unimportant, 3. 801.
Flour, *s.* flower; *of alle floures flour*, flower of all flowers, 1, 4; flower, prime vigour, 3 630.
Floureth, *pr. s.* comes forth into flower, 7. 306.
Floute, *s.* flute, 9. 1223.
Flowen, *pp.* flown, 9. 905.
Flye, *s.* fly, 5. 501.
Folily, *adv.* foolishly, 4. 158.
Folk, *s.* sort, company, 5. 524; Folkes, *pl.* companies of people, 5. 278.
Folwe, 1 *pr. s.* follow, 3. 585; Folowed wel, followed as a matter of course, 3. 1012.
Foly, *s.* folly, 3. 610, 737.
Foly, *adv.* foolishly, 3. 874.
Fond, *pt. s.* found, 2. 14, 45; 3. 1163; 4. 116; 7. 106; 1 *pt. s.* 3. 451, 1325; 5. 242; Fonde, *pt. s. subj.* could find, 5. 374.
Fonde, *v.* try, endeavour, 3. 1020, 1259, 1332; 5. 257. A. S. *fundian*, confused with A. S. *fandian*. More correctly *founde*; see **Founde**.
Foo, *s.* foe, 5. 339; Foos, *pl.* 2. 55; Foon, *pl.* 5. 103.
Fool, *adj.* foolish, 5. 505.
Fool-hardinesse, *s.* Foolish daring, 5. 227.
Foot-brede, *s.* foot-breadth, 9. 2042.
For, *prep.* in respect of, 5. 336; in spite of, notwithstanding, 3. 535, 688; For fear of, to prevent, 5. 468, 657: For my dethe, were I to die for it, for fear of my death, 4. 186; For to, *with infin.* to, 4. 94, *et passim.*
For, *conj.* because, 3. 735, 789; 4. 93; 11. 58; 22. 14.
Forbede, *pr. s. subj.* may forbid, 5. 582; Forbode, *pp.* forbidden, 16. 17.
Force; *no force*, no matter, 18. 53. See **Fors**.
Fordo, *pp.* destroyed, 2. 86.
Foresteres, *s. pl.* foresters, 3. 361.

Forge, *v.* forge, fabricate, 5. 212.
Forgete, *pp.* forgotten, 3. 410; 16. 46; Forgeten, 3. 413.
For-go, *pp.* overwalked, exhausted with walking, 9. 115; lost, 4. 256.
Forloyn, *s.* note on a horn for recall (see note), 3. 386.
Formel, *s.* companion (said of birds), 5. 371, 373, 418, 445, 638. See note on 5. 371.
Formest, *adj. sup.* foremost, 3. 890.
Forpampred, *pp.* exceedingly pampered, spoilt by pampering, 10. 5.
Fors, *s.* matter, consequence, 5. 615; *no fors*, no matter, never mind, 3. 522; 9. 999; *no fors of me*, no matter about me, 4. 197; *therof no fors*, no matter for that, never mind that, 3. 1170; *I do no fors*, I don't care, 6. 31; *I do no fors therof*, it is no matter to me, 3. 542. And see **Force**.
Forsweringe, *s.* forswearing, swearing falsely, 9. 153.
Forswor him, *pt. s.* forswore himself, was forsworn, 9. 389.
Forth, *adv.* on, 5. 27; out, 5. 352.
Forth-right, *adv.* straight, directly, 9. 2061.
Fortuned, *pt. pl.* happened, chanced, 3. 288; *pp.* endowed by fortune, 4. 180.
For-waked, *pp.* weary through watching, exhausted for want of sleep, 3. 126.
Forweped, *pp.* weary, exhausted through weeping, 3. 126.
For-wery, *adj.* worn out with weariness, very tired, 5. 93.
Forwes, *pl.* furrows, 10. 12.
Forwhy, *conj.* because, 3. 461, 1257; 9. 553.
Forwot, *pr. s.* hath foreknowledge of, 9. 45.
Foryete, *v.* forget, 3. 1125.
For-yeve, *v.* forgive, 3. 1284; Forgiveth, *pr. s.* forgives, 1. 139; For-yive, *imp. s.* forgive, 3. 525; For-yive, *pp.* forgiven, 7. 280; given up, 3. 877; For-yeven, *pp.* *used absolutely*, being forgiven, 82.
Fot-hoot, *adv.* hastily, immediatel 3. 375.
Foudre, *s.* thunderbolt, 9. 53 '*Foudre*, also *fouldre*, a thund bolt'; Cotgrave. From L *fulgur*.
Foul, *s.* bird, 4. 13; 5. 30 Foules, *pl.* 4. 1; 5. 323; *gen.* of birds, 3. 295.
Foule, *adv.* foully, 3. 623; 517.
Founde, *v.* seek after, 7. 241; *pr. s.* try, endeavour, 7. 47. A. *fundian*. See **Fonde**.
Foundement, *s.* foundation, 1132.
Founden, *pp.* found, 3. 73.
Founes, *s. pl.* fawns, 3. 429. note.
Franchyse, *s.* liberality, 18. O. F. *franchise*.
Fre, *adj.* noble, good, bountec liberal, 3. 484; 4. 193; gracic 3. 1055; *as sb.* noble one, 104; Free, bountiful, 1. 12.
Fredom, *s.* liberality, 4. 175, 2
Frere, *s.* friar, 19. 19.
Frete, *v.* devour, swallow up 12; Freten, *pp.* devoured, 7.
Fringes, *pl.* fringes, bordering 1318.
Fro, *prep.* from, 2. 116; 3. 4 4. 26; out of, 4. 254.
Frosty, *adj.* which accompa frost, 5. 364.
Fructifye, *v.* produce fruit, 16.
Fugitif, *adj.* fleeing from, 9. 1
Ful, *adv.* very, quite, 1. 150 33; 4. 18; 5. 125.
Fulfild, *pp.* filled full, quite ful 89; 7. 42.
Fulle; *at the fulle*, completel 899.
Fumigaciouns, *pl.* fumigatio 1264.
Furlong, *s.* furlong, *hence* tim walking a furlong, one-ei part of twenty minutes, minutes and a half, 7. 328; long-way, 9. 2064.
Further, *ger.* help, 9. 2023.

ıring, *s.* helping, 5. 384; eringes, *pl.* help, 9. 636.
'erj. fie! 3. 1115.
. file, smoothe by filing, 5.

end, 4. 218.
pr. s. subj. can find, 5.

and, *s.* firebrand, torch, 5.

. fire, 3. 646.
dj. fiery, 4. 27.

G.

1 *pr. s.* speak idly, lie, 3.

yne, *s.* a kind of sauce, 10.

'e, *s.* the galaxy, milky 5. 56; 9. 936.
s. gall, 11. 35; Galles, *pl.* ;s of envy, 10. 47.
s. a jest, mere sport, 7. sport, 22. 61.
t. s. began, 1. 133; 2. 19; '; 5. 144; *but commonly as a mere auxiliary*, did, 1. 3. 865; 5. 247, &c. See **ıen, Gunne**.
des, *pl.* garlands, 5. 259.
s. got, obtained, 7. 206.
s. giant, 5. 344.
s. gibbet, gallows, 9. 106.
ns, *pl.* kinds, 9. 18.
l, *adj.* with wide sympathies, l, 3. 990.
ıdj. refined, exquisite, noble, 3. Short for *gentil*.
adj. gentle, 5. 196; Gen*l. s.* people of gentle birth, ıoble folk,' 7. 67.
ıess, *s.* nobility of nature ıehaviour, courtesy, 2. 68;); 18. 8.
ıete, *adj. sup.* most beaumost delicate, 5. 373.
s. changeable manner, 3. Cf. *gery, gerful*, in the **ıtes Tale**.
1 *pr. s.* suppose, 4. 195; 5. 123.
' hard), *s.* guest, 9. 288.

Gestes (*g* as *j*), *pl.* doings, deeds, 9. 1434, 1515.
Gestiours (*g* as *j*), *pl.* story-tellers, 9. 1198. Mod. E. *jester*.
Gete, 2 *pr. pl. as fut.* will get, 5. 651; Gete, *pp.* obtained, 4. 265. A. S. *gitan*, pp. *geten*.
Gigges (*g* as *j*), *pl.* rapid movements, 9. 1942. Cf. Mod. E. *jig*.
Gilden, *adj.* of gold, golden, 3. 338. A. S. *gylden, gilden*.
Gilt, *s.* guilt, 1. 178.
Gilte, *adj. pl.* of gold, 5. 267.
Ginne, *v.* begin, attempt, 9. 2004.
Ginning, *s.* beginning 22. 80.
Girt, *pr. s.* girdeth, 4. 100. Short for *girdeth*.
Glade, *adj. pl.* glad, 3. 601.
Glade, *v.* gladden, cheer, 3. 563: *ger.* 3. 1172; Gladen, *ger.* to rejoice, 5. 687; Gladde, *v.* cheer. relieve, 3. 702; Gladeth, *imp. pl.* rejoice, 4. 1.
Glareth, *pr. s.* glistens, 9. 272.
Glasing, *s.* glazing, 3. 327.
Glee, *s.* glee, singing. joy, 1. 100.
Glewe, *v.* fasten, glue, 9. 1761.
Glorifye hím, *v.* boast himself, 9. 1134.
Glose, *s.* commentary; *and then* margin (see note). 3. 333.
Glotonye, *s.* gluttony, 5. 362.
Glotoun, *s.* glutton, 5. 610, 613.
Glyde, *v.* glide, 4. 53.
Gnodded, *pt. pl.* rubbed, 10. 11. See note.
Go, *pp.* gone. 3. 387. See **Goon**.
Goddes, *pl.* gods, 3. 1328.
Gode, *adj. fem. s.* good, 3. 948.
Gold-bete, adorned with beaten gold, gilt, 7. 24.
Golee, *s.* gabble, lit. mouthful, 5. 556. See note.
Gonne, *s.* gun, cannon, 9. 1643.
Gonnen, *pt. pl.* began, 5. 531; *as aux.* did, 9. 944, 2110. See **Gan**.
Goodely, *adv.* kindly, 3. 1283.
Goodlihede, *s.* goodliness, 3. 829; Goodliheed, goodly seeming. 9. 330; a goodly outside, 9. 274.
Goon, *v.* go, 3. 145; *pr. pl.* 5. 102.
Goos, *s.* goose, 5. 358; Gooses, *gen.* goose's, 5. 586.

Goshauk, *s.* goshawk, 5. 335.
Gost, *s.* spirit, soul, 1. 56; 12. 20; Spirit, 1. 93; *dat.* Goste, 13. 10.
Goth, *pr. s.* goes, 1. 68.
Governaunce, *s.* control, 4. 44, 110; 5. 387; care, 3. 1286; self-control, 2. 41; 3. 1008; 18. 9; 21. 30.
Governeresse, *s. fem.* governor, ruler, mistress, 1. 141; 2. 80.
Grace, *s.* grace, honour, distinction, 5. 45: *harde grace*, hard favour, displeasure, severity, 5. 65; 9. 1586.
Grame, *s.* grief, sorrow, 7. 276. A. S. *grama*, anger.
Graunges, *pl.* granges, barns, granaries, 9. 698.
Graunt mercy, many thanks, 3. 560; 9. 1874. E. *gramercy*.
Graunteth, *imp. pl.* grant, 5. 643.
Grave, *ger.* to engrave, 23. 5; Graven, *pp.* engraved, graven, 9. 193; Grave, 9 157, 253, 256.
Gre, *s.* good will, 18. 73. F. *gré*.
Greet, *adj.* great, 3. 947, 954. See **Grete**.
Grene, *adj.* green, fresh, 6. 5; moss-covered, 5. 122; *as s.* green clothing (the colour of inconstancy), 15. 7.
Greses, *pl.* grasses, 9. 1353.
Grete, *adj. as s.*; The grete, the chief part, essential part, substance, 3. 1242; 5. 35. See **Greet**.
Grette, 1 *pt. s.* greeted, 3. 503.
Grevaunce, *s.* grievance, complaint (against us), 1. 63; discomfort, 5. 205; affliction, 11. 47.
Greves, *s. pl.* groves, 3. 417.
Grevous, *adj.* grievous, 1. 20.
Grint, *pr. s.* grindeth, 9. 1798. Short for *grindeth*.
Grisel, *s.* name given to an old man, whose hair is gray (lit. old horse), 16. 35. O. F. *gris*, gray. Godefroy gives O. F. *grisel*, gray; also, a gray horse.
Grisly, *adj.* terrible, awful, 7. 3.
Grobbe, *v.* dig, grub up, 10. 29.
Grome, *s.* man; *grome and wenche*, man and woman, 9. 205.
Grond, *pt. s.* ground, 10. 15.
Guerdoning, *s.* reward-giving, reward, 5. 455.
Guerdoun, *s.* reward, 9. 619.
Gunne, *pt. pl. aux.* did, 5. 193. 15; 283. See **Gan**.
Gyde, *s.* guide, wielder, 5. 136.
Gye, *v.* guide, 7. 340; *imp. s.* 7. 6 9. 1092. O. F. *guier*.
Gyle, *s.* guile, 3. 620.
Gyse, *s.* guise, manner, 5. 399.

H.

Habitacles, *pl.* niches, 9. 1194.
Haboundance, *s.* plenty, 11. 29.
Haboundinge, *pres. pt.* abounding, 1. 135.
Hacking, *s.* cutting out, 9. 1304.
Hale, *v.* draw, attract, 5. 151 Haleth, *pr. s.* draws back, 1. 68
Half, *s.* side, 9. 1136; Halfe, *d* 5. 125; *on my halfe*. from me, 139; *a goddes halfe*, for Go sake, 3. 370, 758.
Hals, *s.* neck, 5. 458; 9. 394. A. *heals*.
Halt, *pr. s.* holdeth, holds, 6. 1 performs, 3. 621; considers, 630; remains firm, 11. 38.
Halt, *pr. s.* hâlts, goes lame, 3. 6
Halve, *adj. pl.* half, 23. 2.
Halwes, *s. pl.* saints (apostles), 831.
Hamers, *pl.* hammers, 3. 1164.
Han, *v.* have, 3. 395; 1 *pr. s.* 32; 2 *pr. sl.* 3. 1127; 4. *pr. pl.* 1. 20; 4. 223.
Hap, *s.* chance, luck, 5. 402; tune, good fortune, 3. 1039; *other grace*, a mere chance special favour, 3. 810; Ha *pl.* occurrences, 3. 1279.
Happeth me, *impers. pr.* happens to me, 5. 10; Hap *pt. s.* chanced, befell, 4. 142.
Hardily, *adv.* surely, certainly 359: Hardely, unhesitatingly, 118; certainly, 3. 1043.
Harpe, *s.* harp, 9. 773.
Harpe-stringes, *pl.* harp-str 9. 777.
Haste her, *ger.* hasten, 4. 56.

ıt, 5. 589.
:, *s.* coat of mail, 4. 97;
, *adj.* proud, stately, 5.
dence E. *haughty.*
. haven, 7. 20.
imp. pl. have, 9. 325;
)on, make an end, 5. 492.
l. hips and haws, 10. 7.
this one—that one, 5.
head, 2. 24; 3. 628; 4.
. 1021; source, 16. 43;
ead, 4. 220; Hedes, *pl.* 5.
ee **Heved.**
ıair, 3. 456, 855.
v. here, 5. 57, 63.
'orn, *adv.* herebefore, be-
v, 1. 34.
. *s.* was named, 3. 200,
. 1604. See notes to 4.
7. 5.
health, healing, recovery,
ng, 1. 80; 3. 1039; 5. 128.
heal, 6. 4; Hele, 3. 571.
gen. of hell, 3. 171.
r. s. subj. may help, 3.
141.
on. them, 3. 1170; 4.
em-self, themselves, 5. 234.
t. s. hung, 3. 122, 461,
282; 9. 394; 1 *pt. s.* 3.
Henge, *pt. pl.* 3. 174.
orth, *adv.* henceforth, 9.
t. s. caught, took, 4. 97;
154; 9. 2028.
heap, number, 3. 295.
5. 304, 305, 371; *dat.*
3. 1226; 4. 39; for her,
See **Here.**
i. *poss.* their, 3. 174, 175,
)4, 1086; 4. 205, 220,
9, 82, 191, 294, 308,
o, 668.
he, *gen. pl.* of both of
- 52.
, *ger.* to herald, proclaim
ald does, 9. 1576.
s, *pl.* heralds, 9. 1321.
ire, *adv.* previously, 3.
a while ago, 3. 1136; Her-
3. 1304.
Her-by, *adv.* hence, 9. 263.
Herde, *pt. s.* heard, 3. 180; 5. 200; Herd, *pp.* 3. 129.
Herde-gromes, *pl.* servants who look after the herds, herdsmen, 9. 1225.
Here, *v.* hear, 1. 31; 3. 94; 5. 467; 9. 1828; Herestow, *for* Herest thow, hearest thou, 9. 1031, 1862.
Here, *adv.* here, in this place, on this spot, 3. 93. See **Heer.**
Here, *pron.* her, 7. 120. See **Her.**
Heres, *pl.* hairs, hair, 3. 394; 5. 267; 9. 1390. See **Heer.**
Herkene, *v.* hearken, 3. 752.
Heried, *pp.* praised, 9. 1405. A.S. *herian.*
Heritage, *s.* inheritance, 2. 89; *gen.* of (your) inheritance, 2. 71.
Herkneth, *imp. pl.* hearken, hear, 5. 564; 9. 109.
Hermyte, *s.* hermit, 9. 659.
Heroune, *s.* heron, 5. 346.
Herse, *s.* hearse, 2. 15, 36. See note.
Herselven, *acc.* herself, 4. 118.
Hert, *s.* hart, 3. 351; 5. 195.
Herte, *s.* heart, 1. 12; courage, 3. 1222; *gen.* 1. 164; 4. 124; *myn hertes,* of my heart, 4. 57. A.S. *heorta,* gen. *heortan.*
Herte, *pt. s.* hurt, 3. 883.
Hertely, *adv.* heartily, earnestly, 3. 1226; truly, 3. 85.
Heste, *s.* behest, command, 7. 119.
Hete, *s.* heat, 4. 88; passion, 4. 127.
Hete, *v.* promise, vow, 3. 1226; 21. 77; Hette, *pt. s.* promised, 4. 185 (see note).
Hette, *pt. s.* heated, inflamed, 5. 145.
Heved, *s.* head, 9. 550. See **Heed.**
Hevene, *s. gen.* heaven's, of heaven, 1. 24, 5. 72; Hevenes, 4. 29.
Hevenish, *adj.* of the heavens, of the spheres, 4. 30; heavenly, 9. 1395.
Hevinesse, *s.* sadness, 3. 601; 4. 163.
Hevy, *adj.* sad, 4. 12.
Hewe, *s.* hue, colour, complexion, 3. 497; 5. 258; 7. 145.

Hewed, *pp.* coloured, of hue, 3. 905.
Heyre, *s.* heir, 3. 168.
Heysugge, *s.* hedge-sparrow, 5. 612. A. S. *heges-sugge* (Voc.).
Hider, *adv.* hither, 4. 165.
Hidous, *adj.* dreadful, 1. 132.
Hight, *pr. s.* is called, is named, 2. 70 (see note), 9. 663; 21. 27; Highte, *pt. s.* was called, 3. 63, 65; Hight, *pp.* 9. 226.
Highte, 1 *pt. s.* promised, 17. 5.
Hild, *pt. s.* bent, inclined, 3. 393. A. S. *heldan*, to incline; pt. t. *hælde*. Apparently confused with A. S. *healdan*, to hold, pt. t. *héold*.
Him-selven, *acc.* himself, 4. 98.
Hirês, hers, 5. 482, 588.
His, its, 1. 178.
Hit, *pron.* it, 2. 117; 3. 308, &c.
Hode, *s.* dat. hood, 9. 1810.
Hoke, *s.* hook, 4. 243.
Holde, *v.* keep to; *do than holde here*, keep to it then, 3. 754; Holde, *pp.* held, esteemed, 14. 10; forced, 3. 1078; *bet for the have holde*, better for thee to have held, 5. 572.
Hole, *s.* hole, 3. 943.
Holm, *s.* holm, evergreen oak, 5. 178.
Holsom, *adj.* wholesome, healing, 5. 206.
Honde, *s. dat.* hand; *to holde in hande*, delude with false hopes, 3. 1019; oath (lit. hand), *as in* Honde, *s. dat.* hand, 3. 936. 'The Americans are still among the "savage nations" who "imply a solemn assent to an oath" by holding up the hand'; Lowell's My Study Windows (Library of Old Authors).
Hongen, *v.* hang, be hung, 5. 458. See **Heng**.
Honour, *s.* one who is an honour to others, 4. 288.
Honoure, *v.* honour, 18. 23; Honouren, *imp. pl.* 4. 3.
Hoodless, *adj.* without a hood, 3. 1028.
Hool, *adj.* whole, restored to health, 3. 553; whole, all, entire, 3. 554. 1224; 23. 13; *adv.* wholly, 3. 991: 21. 60; 22. 87.
Hoolly, *adv.* wholly, 3. 15, 115, 688.
Hoom, *adv.* home, 3. 1029.
Hoot, *adj. as s.* hot, 5. 380. A.S. *hât*. See **Hote**.
Hord, *s.* hoarding, 12. 3.
Hore, *adj.* hoary, gray-headed, 16. 31.
Horowe, *adj. pl.* foul, scandalous, 4. 206. See note.
Hors, *s. pl.* horses, 3. 349; 9. 952. A. S. *hors*, pl.
Hors, *adj.* hoarse, 3. 347.
Hostel, *s.* hostelry, 9. 1022.
Hote, *adj. def.* voracious (lit. hot), 5. 362; *pl.* hot, 5. 246. See **Hoot**.
Hote, 1 *pr. s.* command, 9. 1719. A.S. *hâtan*.
Hottes, *pl.* baskets carried on the back, 9. 1940. See note.
Humblesse, *s.* humility, meekness, 1. 108; 4. 178; 7. 248.
Humbling, *s.* low growl (lit. slight humming), 9. 1039.
Hunte, *s.* hunter, 3. 345; Huntes, *pl.* 3. 361, 541.
Hunteresse, *s. fem.* huntress, 9. 229.
Hye, *ger.* to hasten, 9. 1658; Hyed hem, *refl. pt. pl.* hastened, 3. 363; Hy thee, *imp. s.* hasten, 3. 152; 5. 133.
Hye, *adj.* high, 1. 37; 4. 22; Hyer, *comp.* 9. 1117; Hyest, *superl.* 5. 324.
Hye, *adv.* high, 4. 218; loudly, 3. 183; 5. 499.
Hyene, *s.* hyæna, 11. 35.
Hynde, *s.* hind, 3. 427; 5. 195.
Hynesse, *s.* Highness (as a title), 21. 76.
Hyre, *s.* hire, reward, 1. 103; 5. 9.
Hyve, *s.* hive, 9. 1522.

I.

Ialous, *adj.* jealous, 5. 342, 458. See **Ielous**.
Ialousye, *s.* Jealousy, 5. 252. See **Ielosye**.
Iangler, *s.* prater, babbler, 5. 457.

pl. pratings, babblings, 9.

:, *adj.* jangling, prating, 5.

jest, mock, *or* laughing-
). 414; Iapes, *pl.* jests, 9.

. jasper, 5. 230.
y, 5. 346.
s. jealousy, 4. 7. See
ye.
adj. jealous, suspicious, 4.
See **Ialous.**
ies, *s. pl.* problems (at
3. 666. Lit. 'jeopardies.'
ed, *pp.* view-hallooed, (of
t), 3. 379.
. same, 4. 66; 5. 433.
into, 20. 6.
adv. together, 4. 290; 9.
13. 6.
. inwardly, greatly, 9. 31;
exquisitely, 3. 276.
prep. into, amid, 9. 923.
, *s.* interest, 11. 71. See
Cf. 'The soyle enbrouded
somer-floures There wedes
had none *interesse*'; Lyd-
all of Princes, bk. i. c. 1.
ioun, *s.* invocation, 9. 67.
s, *pl.* jugglers, 9. 1259.
s. jollity, merriment, hap-
9. 682; Iolyte, 5. 226;
Joviality, 2. 39.
l. cheeks, *hence* heads, 9.
'*Ioue*, the cheek, the
; Cotgrave.
oy, 4. 223.
pt. s. joined, let (his ears)
ne another, 3. 393.
judge, 1. 134; 5. 101.
r. s. judge, decide, 5. 524;
pp. 9. 357.
s. justice, judge, 1. 37;
nt, condemnation, 1. 142.
lv. certainly, truly, 21. 48.
wis, adv.

K.

res, *s. pl.* calendars, 1.

s. cut, 10. 21. A.S. *cearf*,
f *ceorfan*. See **Kerve.**

Keep, *s.* heed, care, 7. 135.
Kek! *int.* (represents the cackle of a goose), 5. 499.
Kembe, *ger.* to comb, 9. 136. A.S. *cemban.*
Ken, *s.* kin, kindred, men, 3. 438. See note.
Kene, *adj.* keen, eager, 15. 6.
Kene, *adv.* keenly, 6. 3; 21. 63.
Kenne, *v.* perceive, discern, 9. 498.
Kepe, *s.* heed, care, note, 3. 6, 128. See **Keep.**
Kepen, 1 *pr. pl.* care, 9. 1695.
Kerchief, *s.* kerchief, finely woven loose covering to throw over one, 5. 272.
Kerve, *ger.* to cut, 5. 217; Karf, *pt. s.* 10. 21. A.S. *ceorfan.*
Kervings, *pl.* carvings, 9. 1302.
Kevered, *pp.* covered, 5. 271; 9. 275, 352.
Keye, *s.* key, 7. 323.
Kid, *pp.* known, 10. 46. Pp. of *kythen*, A.S. *cýðan.*
Kinges, *s. gen.* of the king, 3. 282.
Kinnes, *s. gen.* kind's; *alles kinnes*, of every kind, 9. 1530.
Kirtels, *pl.* kirtles, 5. 235. *Kirtle*, 'jacket with petticoat attached to it'; Schmidt, Shakspeare Lexicon.
Knakkes, *s. pl.* knick-knacks, contemptible trifles, 3. 1033.
Knelest, 2 *pr. s.* kneelest, 16. 43.
Knette, *v.* knit, join, 4. 183; 5. 438; Knet, *pp.* knitted, fixed, 5. 628; Knit, joined in love, 4. 50.
Knokkeden, *pt. pl.* beat, knocked for admission, 4. 84.
Knowen, *v.* know, 3. 120; Knewe, *pt. s. subj.* might know, 3. 1133; were to know it, 4. 204; *pl.* may have known, 2. 31; Knowe, *pp.* known, discerned, 3. 666, 976; Knowen, 9. 1736.
Knowing, *s.* knowledge, 3. 960.
Knowleching, *s.* knowing, knowledge, 3. 796.
Kukkow! *int.* cuckoo! 5. 499.
Kunninge, *s.* skill, 5. 513.
Kynd, *s.* nature, natural disposition, 7. 149; Kynde, nature, 3. 16; the natural world, 9. 584; **Kynde,**

dat. nature, 4. 282; 5. 672; 21. 2; kind, species, 5. 174, 311, 360; 5. 450; natural disposition, 9. 43; natural ordinance, 3. 494, 512; Kyndes, *pl.* sorts, 9. 204.
Kyndly, *adj.* natural, 9. 730; Kyndely, 3. 761; Kyndeliche, 9. 829.
Kyndly, *adv.* in accordance with what is natural, naturally, 2. 71; Kyndely, by nature, 3. 778.
Kyte, *s.* kite (bird), 5. 349.
Kythe, *v.* make known, declare to be, 7. 228; Kythen, shew, 11. 63; Kythe, *imp. s.* display, make known, 9. 528; Kytheth, *imp. pl.* display, 4. 298. A. S. *cýðan.*

L.

Lace, *s.* snare, entanglement, 18. 50. Cf. 'Ge qui estoie pris où *laz* Où Amors les amans enlace'; Rom. de la Rose, 15310.
Ladde, *pt. s.* led, 3. 365; brought, 7. 39.
Lady, *s. gen.* of (my) lady, 3. 949.
Lak, *s.* lack, defect, 3. 958; 7. 110; blame, 22. 57; Lakke, *dat.* 5. 87, 615.
Lakketh, *pr. s. impers.* lacks; *me lakketh*, I lack, 3. 898.
Lambish, *adj.* gentle as lambs, 10. 50.
Lapidaire, a treatise on precious stones, 9. 1352. See note.
Lappeth, *pr. s.* enfolds, embraces, 4. 76. (For *wlappeth*).
Lapwing, *s.* lapwing, peewit, 5. 347.
Large, *adj.* liberal, free, 3. 893; *at his large*, free to move, 9. 745.
Large, *adv.* liberally, 1. 174.
Largesse, *s.* liberality, generosity of heart, 7. 42; liberal bestower, 1. 13; Larges, largesse, 9. 1309.
Lasse, *adv.* less, 3. 927; 21. 105; Las, 3. 675.
Lasshe, *s.* lash, 5. 178.
Laste, *v.* endure, 4. 226; Last *pr. s.* lasteth, 5. 49; Laste, *pt. s.* lasted (*the swogh me laste* = my swoon lasted), 2. 16; *pt. pl.* 3. 177.
Laste; *at the laste*, at last, 3. 364.
Lat, *imp. s.* let, 1. 79, 84; *lat be*, give up, 9. 992.
Lathe, *s.* barn, 9. 2140. Icel. *hlaða.*
Laude, *s.* praise, 9. 1575, 1673; Laudes, *pl.* 9. 1322.
Launce, *v.* fling themselves about, rear, 9. 946.
Launde, *s.* a grassy clearing (called *dale* in l. 327), 5. 302.
Laure, *s.* laurel, 9. 1107. Lat. *laurus.*
Laurer, *s.* laurel, 5. 182; 7. 19, 24. O. F. *laurier, lorier*, as if from Lat. **laurarium.*
Laurer-crouned, *pp.* crowned with laurel, 7. 43.
Lay, *s.* song, lay, 3. 471; 18. 71.
Leche, *s.* leech, healer, 1. 134; physician, 3. 920.
Lecherous folk, carnal sinners, answering to Dante's 'i peccator carnali,' 5. 79.
Leed, *s.* lead (metal), 9. 739, 1448, 1648; *dat.* Lede, 9. 1431.
Leef, *adj.* dear, 3. 8: pleasant; *that leef me were*, which I should like, 9. 1999.
Leek, *s.* leek, 9. 1708.
Lees, *s.* a lie, 9. 1464.
Lees, *s.* leash, snare, 7. 233. O. F. *laisse*, Lat. *laxa*, a loose rope.
Lees, *pt. s.* lost, 9. 1414. A. S. *léas*, pt. t. of *léosan.*
Leet, *pt. s.* let, allowed, 9. 243. A. S. *lét*, pt. t. of *lǽtan.*
Lefe, *adj. fem voc.* dear, 9. 1827.
Lene, *adj.* lean, 6. 28.
Lenger, *adv. comp.* longer, 2. 95 (see note); 5. 453, 657.
Lengest, *adv. sup.* longest, 5. 549.
Lengthe, *s.* length; *upon lengthe*, after a long run, 3. 352.
Leping, *pres. p.* running, 9. 1823.
Lere, *v.* (1) teach, 9. 764; *pr. pl.* teach, 5. 25; (2) learn, 9. 1997. 2026; *ger.* 9. 511. A. S. *lǽran*, to teach.
Lered, *adj.* learned, 5. 46. A. S. *lǽred.*

Lese, *v.* lose, 5. 402; *lese me*, lose myself, be lost, 5. 147; Leseth, *pr. s.* loses, 3. 33; 2 *pr. pl.* lose, 15. 19. See **Lees.**

Lese, *s.* pasture, 9. 1768. See Specimens of English, Part II. (Glossary). A. S. *lǣsu.*

Lesing, *s.* lie, 9. 2089; Lesinge, lying, 9. 154; Lesinges, *pl.* lies, 9. 676; lying reports, 9. 2123. A. S. *léasung.*

Lessoun, *s.* lesson, 4. 33.

Lest, *s.* pleasure, 3. 908; inclination, 9. 287.

Lest, *pr. s. impers.*; Thee lest, it pleases thee, 5. 114; Leste. *pt. s. subj.* might please, 9. 282; Her leste, it should please her, 5 551.

Leste, *adj. superl. as s.* least, the least one, 3. 283; At the leste, at least, 4. 19. 24.

Lete, *v.* leave, quit, 1. 72; omit, depart from, 5. 391; Lete of, *ger.* to leave off, 18. 52; Lete, 1 *pr. s.* leave, 5. 279; 7. 45; Leten (goon), *pp.* let (go), 9. 1934. A.S *lǽtan.*

Lette, *ger.* to hinder, 9. 1954; *v.* cease, 4. 186; 5. 439; Lette, *pt. s.* stopped, waited, 9. 2070; Let, *pr. s.* holds back, 5. 151. A.S. *lettan.*

Letter, *s.* letter, reading, 3. 788.

Leve, *v.* believe, 5. 496; *ger.* to be believed, 9. 708; 1 *pr. s.* 3. 691; *imp. s.* 3. 1047, 1148; Leveth, *imp. pl.* believe, 21. 88.

Leve, *v.* leave, let go, 3. 1111; go away, 5. 153; 1 *pr. s.* leave, 2. 50; Leveth, *imp. pl.* leave, 21. 118.

Leve, *s.* leave, 4. 9, 153.

Leve, *adj. voc.* dear, 9. 816.

Lever, *adv. comp.* rather, 17. 13.

Leves, *pl.* leaves, 5. 202.

Levest, *sup.* dearest, most desirable, 9. 87.

Leveth, *pr. s.* remains, 3. 701.

Levinge, *pr. pt.* living, 22. 2.

Lewed, *adj.* ignorant, 5. 46, 616.

Lewednesse, *s.* ignorance, ignorant behaviour, 5. 520; 11. 68.

Leye, *v.* lay, 4. 205; Leyde, *pt. s.* laid, 3. 304; 9. 260; Leyd, *pp.* fixed, 3. 1146; set, 3. 1036.

Leyser, *s.* leisure, 3. 172; 5. 464, 487.

Liche, *adj.* like, similar, 7. 76.

Light, *adj.* easy, 5. 553.

Lighte, *v.* descend, 9. 508.

Lighted, *pp.* lighted up, brightened, 1. 74.

Lightly, *adv.* readily, 4. 205.

Likerous, *adj.* lecherous, 10. 57.

Lilting-horne, *s.* horn to be played for a lilt, 9. 1223.

Limme, *s. dat.* limb, 3. 499.

Lisse, *v.* soothe, 21. 6; *pr. s. subj.* may alleviate, 3. 210.

Lisse, *s.* cessation, assuaging, 9. 220; alleviation, solace, 3. 1040. A. S. *liss.*

List, *pr. s.* it pleases, 1. 172; 5. 441; 7. 231; is pleased, likes to, 16. 35; *me list right evel,* I was in no mind to, 3. 239; *you list,* it pleases you, 11. 77; Listeth, *pr. s.* pleases, is pleased, 9. 511; *her liste,* it pleased her, she cared, 3. 878, 962; 7. 190; *him liste,* he wanted, 4. 92.

Listes, *pl.* wiles; *in his listes,* by means of his wiles. 1. 85.

Litel of, small in, deficient in, 5. 513.

Litestere, *s.* dyer, 10. 17. From Icel. *litr,* colour, dye.

Lith, *s.* limb, 3. 953. A. S *lið.*

Lofte, *s. dat.* air; *on lofte,* in the air, 9. 1717.

Loking, *s.* manner of looking, gaze, 3. 870; examining, 5. 110; aspect (astrological), 4. 51.

Longe, *adv.* long, 4. 172.

Longe, *pl. adj.* long, high, 5. 230.

Longeth, *pr. s.* belongs, 13. 5.

Loos, *s.* praise, 9. 1621, 1626, 1722, 1817, 1900.

Loos, *adj.* loose, 5. 570.

Lordeth, *pr. s.* rules over, 4. 166.

Lore, *s. dat.* lore, learning, profit, 5. 15.

Lore, *pp.* lost, 2. 77; 3. 748, 1135; Lorn, 2. 21; 3. 565, 685. **A.S.** *loren,* pp. of *léo an.*

Los, *s.* loss, 3. 1302.

Loses, *pl.* praises; *til her loses*, for their praises, in praise of them, 9. 1683. See **Loos**.
Losinges, *pl.* lozenges, 9. 1317.
Loth, *adj.* loath, 3. 8; loathsome, 22. 71; Lothe, *pl.* 3. 581.
Loude, *adv.* loudly, 3. 344.
Loured, *pp.* frowned, 9. 409.
Lous, *adj.* loose, free, 9. 1286. See **Loos**.
Loute, *v.* bow, bend, 9. 1704. A. S. *lútan*.
Love-dayes, *pl.* appointed days of reconciliation, 9. 695. See Ch. Prologue.
Loven, *ger.* to love, 4. 48.
Lust, *s.* pleasure, joy, delight, 1. 106; 2. 39; 3. 688, 1038; 4. 38; 14. 9; desire, 3. 273; 15. 6; will, 4. 63; Luste, *dat.* pleasure, 5. 15; Lustes, *pl.* pleasures, things which ordinarily give me pleasure, 3. 581.
Luste, *impers. pt. s.* it pleased (her), 3. 1019.
Lustely, *adv.* cheerfully, merrily, 2. 36.
Lustihede, *s.* cheerfulness, 3. 27.
Lusty, *adj.* cheerful, glad, pleasant, 4. 151; 5. 130.
Lye, 2 *pr. pl.* lie, recline, 4. 5.
Lye, *s.* lie, 9. 292; Lyes, *pl.* 9. 2129.
Lyen, *v.* tell lies, 3. 631; *ger.* 3. 812.
Lyes, *pl.* lies, 9. 1477.
Lyes, *pl.* lees, dregs, 9. 2130. F. *lie*, 'the lees, dregs'; Cotgrave.
Lyf, *s.* life, 1. 72.
Lyk, *adj.* like, 4. 237.
Lyke, *ger.* to please, 9. 860; *pr. s. subj.* may please, may be pleasing, 1. 139; Lyked, *impers. pt. s.* it liked, pleased, 7. 109, 112; Lyketh yow, *pr. s. impers.* it pleases you, 5. 401 (cf. 22. 63).
Lykinge, *s.* a liking, wish, delight, 7. 75.
Lyklinesse, *s.* probability, 22. 15.
Lykne, 1 *pr. s.* liken, compare, 3. 636.
Lymere, hound held in leash, 3. 365; Lymeres, *pl.* 3. 362.
Lyte, *adj.* little, 5. 64; 7. 107; *as s.* a little, 3. 249; 5. 28; 9. 621; *pl.* 5. 350. A. S. *lyt*.
Lyte, *adv.* little, 3. 884; 7. 200.
Lyth, *pr. s.* lieth, lies, 3. 181, 589; 4. 184; 5. 573; *lyeth ther-to*, belongs here, is needed, 3. 527.
Lythe, *adj.* easy, soft, 9. 118. A. S. *liðe*.
Lyve, *dat.* life, 3. 1278; *his lyve*, during his life, 3. 247; *on lyve*, alive, 3. 151, 205.
Lyves, *s. gen.* of my life, 3. 920; *our present worldes lyves space*, the space of our life in the present world, 5. 53.
Lyves, *adv.* living, alive, 9. 1063.

M.

Madde, *v.* go mad, 4. 253.
Made, *pt. pl.* made, 3. 510; *pt. s. subj.* may have made, 4. 227; Mad, *pp.* made, 3. 415; 4. 278. See **Make**.
Mader, *s.* madder, 10. 17.
Magestee, *s.* majesty, 13. 19.
Magiciens, *pl.* magicians, 9. 1260.
Magyke, *s.* magic, 9. 1266.
Maidenhede, *s.* maidenhood, virginity, 1. 91.
Maist, 2 *pr. s.* mayest, 4. 106.
Maistow, *for* Maist thow, mayst thou, 9. 699.
Maistresse, *s.* mistress, 1. 109, 140; 3. 797; 4. 33.
Maistrye, *s.* specimen of skill, 9. 1094. See **Maystrye**.
Make, *s.* companion, love, mate, 4. 17, 154; 5. 310, 371, 466, 587, 631, 657; 22. 86; match, equal, 9. 1172; Makes, *pl.* 5. 389. A. S. *gemaca*.
Make, *pr. pl.* compose poetry, 18. 82; Maked, *pp.* made, 3. 578; composed, 5. 677. See **Made**.
Malgre, *prep.* in spite of, 4. 220.
Malt, *pt. s.* melted, 9. 922. A. S. *mealt*. See **Molte**.
Malyce, *s.* malice, spite, 3. 794.
Maner, *s.* manor, place to dwell in, 3. 1004.

re, *s.* manner, 1. 29; ease
ehaviour, 3. 1218; goodly
esy of manner, 4. 294;
er, kind (of), 3. 471, 840;
16; 7. 114; *what maner* what kind of man, whatever 2. 24; *what maner thing*, ever thing, 2. 103.
od, *s.* manhood, 18. 4.
anhtre, *s.* manslaughter, 10.

l, *adj.* bewildered, 3. 12;
ed with grief, 7. 322.
ieries, *pl.* masonry, 9. 1303.
, *s.* mass, 3. 928.
s. mast, 7. 314.
s. mast, i. e. the fruit of forest-, acorns, and beech-nuts, 10.
r.
', *adj.* fattened, sluggish, 9.
r. Lit. 'fattened on mast'; bove.
interj. checkmate! 3. 660; exhausted, 7. 176. O. F. Arab. *mát*, dead (in chess).
e, *s.* matter, subject, 3. 43;
e, 5. 26.
re, *prep.* in spite of; *maugre* **eed**, in spite of my head, notstanding all I could do, 3.
t.
er-hunte, *s.* chief huntsman, **untsman**, 3. 375.
ırye, *s.* mastery, 11. 14. See **strye**.
, *s. dat.* mead, meadow, 5. ; 9. 1353.
, *s.* reward, 12. 27; bribery, 28; 14. 6.
ine, *s.* remedy, healing, 1. 78.
e, *v.* mingle, 9. 2102.
, *adj. pl.* meek, 5. 341.
ıcolious, *adj.* melancholy, 9.

ıcolye, *s.* melancholy, 3. 23.
, *s. pl.* meals, 3. 612.
, *s.* mill, 10. 6.
lye, *s.* melody, 5. 60, 62.
ire, *s.* recollection, 3. 945;
ıorie, memory, 7. 14.
rial, *adj.* which serves to rd events, 7. 18.
sing. one, people, 5. 22 (see note); 18. 26; Mennes, *gen. pl.* of men, 3. 9; 6.
Mencioun, *s.* mention, 5. 29.
Mene, *adj. pl.* intermediate, 7. 286.
Mene, *s.* mean, way of settling a difficulty, 6. 36; mediator, 1. 125 (see note).
Menstralcies, *pl.* minstrelsies, 9. 1217.
Mente, *pt. s.* thought, 5. 581; declared, 7. 160; Meut, *pp.* intended, 5. 158.
Mercıable, *adj.* merciful, 1. 1, 182; 14. 17.
Mercy, *s.* thanks; *graunt mercy*, many thanks, 11. 29.
Merlion, *s.* merlin, small hawk, 5. 339, 611.
Mervayles, *s. pl.* marvels, 3. 288.
Meschaunce, *s.* mischance, misfortune, 18. 47.
Messagere, *s.* messenger, 3. 133; Messanger, 9. 1568.
Messagerye, the Sending of messages (personified), 5. 228.
Mesure, *s.* measure, plan, 5. 305; moderation, 3. 881; *by mesure*, not too much, 3. 872; *over mesure*, immeasurably, 5. 300; *withoute mesure*, beyond measure, 3. 632.
Mete, *adj.* meet, befitting, 3. 316.
Mete, *s.* equal, 3. 486.
Mete, *v.* meet, find, 5. 698; 1 *pr. s.* meet, 4. 59; Mette, *pt. s.* met, 5. 37; 9. 2069; Metten, *pt. pl.* 9. 227.
Mete, *ger.* to dream; 3. 118; 5. 108; 1 *pr. s.* am dreaming, 3. 1234; Met, *pr. s.* dreams, 5. 104. 107; Mette, *pt. s.* dreamt, 3. 286; 9. 61; 1 *pt. s.* 5. 95; 9. 110; *impers. pt. s.* 3. 276, 442, 1320. A. S. *mætan*.
Meting, *s.* dream, 3. 282.
Meve, *ger.* to move, 5. 150; Meved, *pp.* 9. 813.
Mexcuse, *for* Me excuse, excuse myself, 16. 36.
Meynee, *s.* following, retinue, 9. 194; assembly, 9. 933.
Meyntenaunce, *s.* demeanour, 3. 834.

Mid, *adj.* middle, 3. 660.
Mighten, *pt. pl.* might, 5. 318.
Minne, *imp. s.* remember, mention, 16. 48. A. S. *gemynnan.*
Mirour, *s.* mirror, 3. 974; 11. 10; 15. 8.
Mis, *adj.* bad, 9. 1975.
Mis, 1 *pr. s.* lack, have not, 21. 47. See **Misse.**
Misaventure, *s.* misfortune, unhappiness, 4. 229.
Misbileved, *pp.* misbelieving ones, infidels, 1. 146.
Mischaunce, *s.* mishap, ill luck, 1. 85. See note.
Mischef, *s.* misfortune, danger 4. 58.
Misdeme, *v.* misjudge, despise, 9. 92; *pr. s. subj.* 9. 97.
Misericorde, *s.* pity, 1. 25, 35.
Missat, *pt. s.* was not where it should be, 3. 941.
Missayd, *pp.* said amiss; *missayd or do,* said or done wrong, 3. 528.
Misse, *v.* fail, 5. 75; draw to an end, 5. 40. See **Mis.**
Mis-set, *pp.* ill-timed, misplaced, 3. 1210.
Mis-take, *pp.* mistaken, made a mistake, committed an error, 3. 525.
Mistihede, *s.* mystery, 4. 224. M. E. *misty,* mystical, from F. *mystique,* 'mysticall'; Cotgrave.
Mo, *adj. pl. comp* more (in number), 3. 266, 408; 5. 595. A. S. *má.*
Moche, *adj.* great, 3. 904; 9. 971.
Mochel, *adv.* much, 3. 1102.
Mochel, *s.* size, 3. 454, 861.
Moder, *s.* mother, 1. 28; 5. 292.
Molte, *pp.* melted, 9. 1145, 1149. A. S. *molten.* See **Malt.**
Mone, *s.* moon, 3. 824; 4. 235; 9. 2116.
Mone, *s.* moan, 4. 143.
Monstres, *s. gen.* of a monster, 3. 628.
Moot, 1 *pr. s.* must, shall, 5. 642; 21. 85.
Moot, *s. pl.* notes on a horn, 3. 376. See note.
Mordre, *s.* murder, 10. 64.
Mordre, 1 *pr. s.* murder, kill, 7. 291; Mordred, 2 *pt. pl. subj.* were to murder, 3. 724.
Mordrer, *s.* murderer, 5. 353.
More, *adj. comp.* greater, 7. 240; 9. 1495, 2067.
Morow, *s.* morning, 4. 1; Morwe, 3. 22; *dat.* 3. 595; Morwes, *pl.* mornings, 3. 411; 9. 4.
Mortal, *adj.* deadly, 5. 135.
Morter, *s.* mortar, 10. 15.
Morweninge, *s.* morning, 4. 151; Morwening, dawning, 4. 26.
Moste, *adj. sup.* greatest, 3. 1006; 5. 550; chief, 3. 630.
Mot, *pr. s.* must, 4. 157; 1 *pr. s.* may, 4. 267; must, 5. 469; Moten, 2 *pr. pl.* must, 5. 546; Mote, *pr. pl.* must, 4. 198; *s. subj.* may, 9. 102; Moste, *pt. s.* must, 4. 250; must (go), 9. 187.
Moustre, *s.* pattern, 3. 912.
Mow, *pr. pl.* may, can, 16. 4; Mowe, are able, 3. 438; Mowe, 2 *pr. pl.* may, 3. 208; can, 3. 552; 1 *pr. s. subj.* may, 3. 94.
Mowes, *pl.* grimaces, 9. 1806.
Murmour, *s.* murmur. 5. 520.
Muse, *s.* Muse, 9. 1399.
Myn, *poss.* mine, 5. 437.
Mynde, *s.* mind, recollection, 5. 69; reason, 3. 511; *have mynde upon,* remember, 19. 26.
Myrtheles, *adj.* without mirth, sad, 5. 592.
My-selven, *pron.* I myself, 3. 34.
Myte, *s.* mite, 4. 126.
Mytre, *s.* mitre, 13. 7.

N.

Nad, *for* Ne had, had not, 3. 224.
Naked, *adj.* bare, 3. 978.
Nam, *for* Ne am; *nam but deed,* I am only a dead man, 3. 204.
Namely, *adv.* especially, 7. 260.
Nart, *for* Ne art, art not, 1. 26.
Nas, *for* Ne was, was not, 3. 854, 880, 883; 7. 97; *I nas but,* I was simply, 2. 21.
Nat, *adv.* not, 3. 425, 1186; 5. 7.
Nathelees, *adv.* nevertheless, 9. 2073; Natheles, 2. 111; 5. 390, 407.

, *s.* kind, race, 5. 615.
l, *adj.* natural, 4. 122. See

s. fleet, 9, 216.
lv. nay, no, 3. 1243; surely
3. 1309; *as s.* nay, untruth,
'.
'. not, 1. 53; 5. 91; *conj.*
. 2, 74; Ne—thing, nothing,
62; Ne—never, never, 3.
(*et passim*).
'. *dat.* need, 1. 44; *as adv.*
cessity, 3. 1074; 9. 724;
, *gen. as adv.* of necessity,
)I, 9. 1635.
idv. near, almost, 3. 907.
), *pl.* necks, 5. 671.
v. comp. nearer, 2. 19; 3.
Nere, 3. 38, 134, 450; Ner
), nevertheless, 4. 130.
)r Ne were, 2 *pt. s.* wast not,
); *pt. pl.* were not, 3. 959;
ubj. should not be, 4. 35;
t not (for), 1. 24, 180.
pl. nests, 9. 1516.
), *v* name, 9. 562, 1253;
. 1438. Icel. *nefna.*
dide but, never did any-
that was not, 4. 297.
mo, *adv.* never more, never,
15.
the-les, *adv.* nevertheless,
-
, *s.* grandson, 9. 617.
·F. *nevu.*
adj. fem. as s.; *a newe*, a
ove), 9. 302.
2 *pr. pl.* renew, 23. 11;
d, *pt. s.* became new, had
hing new in it, 3. 906.
ngelnesse, *s.* fondness for
y, 7. 141; New-fangelnesse,

adj. sup. nearest, next
ing, last, 9. 1775; nearest,

)bores, *pl.* neighbours, 9.

idj. foolish, 9. 920. See
.
ye, *s.* niggardliness, 11. 53.
v. become night, 5. 209.
ngale, *s.* nightingale, 5. 351.

Nil, *for* Ne wil, I will not, 3. 92, 1125, 1235; 5. 222, 699; *pr. s.* will not (have), 3. 586; will (she) not, 3. 1140.
Nis, *for* Ne is, is not, 2. 77; 3. 8; 5. 54.
Niste, *for* Ne wiste, 1 *pt. s.* (I) knew not, 5. 152; 9. 1901; *pt. s.* 3. 272; 9. 128.
Nobles, *pl.* nobles (the coin), 9. 1315.
Nobley, *s.* nobility, splendour, 9. 1416. Anglo-F. *noblei.*
Noght, *s.* nothing, 3. 567; *adv.* not, 3. 572; 4. 277.
Nolde, *for* Ne wolde, (I) would not, 3. 311, 1109; did not want, 5. 90; *pt. s.* would not, 1. 31; Noldest, *for* Ne woldest, wouldst not, 3. 482.
Nones; *with the nones*, on the condition, 9. 2099. For *with thon ones*; where *then* = A.S. *ðám*, dat. of def. article, and *ones* = once.
Noon, *adj.* none, 1. 25; 5. 159; Non, 3. 941; 9. 335.
Noskinnes, *for* Nones kinnes, of no kind, 9. 1794.
Nost, *for* Ne wost, knowest not, 3. 1137; 9. 2047; Nostow, *for* Ne wost thou, 9. 1010.
Not, not; *not but*, only, 4. 121.
Not, *for* Ne wot, know not, 3. 29, 1044; 7. 237; 21. 50; (she) knows not, 4. 214.
Note, *s.* musical note, peal, 9. 1720; tune, 5. 677.
No-thing, *adv.* not at all, in no way, 1. 171; 5. 158; 7. 105; 9. 2032.
Nouchis, *pl.* ornaments (containing jewels), settings (for jewels), 9. 1350. O.F. *nouche, nosche*, O.H.G. *nuscha*, a jewelled clasp, buckle, &c.; E. *ouch.*
Nought, *adv.* not, 3. 568.
Noumbre, *s.* number, 5. 381.
Noumbre, *v.* number, 3. 439.
Nouncerteyn, *s.* uncertainty, 18. 46. Similarly we have *noun-power* = want of power (P. Plowman).

Novelryes, *pl.* novelties, 9. 686.
Noyous, *adj.* troublesome, hard, 9. 574. Cf. M.E. *noyen*, to grieve, annoy.
Ny, *adv.* nigh, nearly, 18. 78.
Nyce, *adj.* foolish, 4. 262; 9. 276. See **Nice**.
Nycete, *s.* foolishness, 3. 613; folly, 5. 572.

O.

O, *adj.* one, one continuous and uniform, 9, 1100. See **Oo**.
Obeisaunce, *s.* obedience, 4. 47; *in your o.*, in obedience to you, 2. 84.
Observaunce, *s.* reverential attention, homage, 7. 218; 23. 18; Observaunces, *pl.* respectful attentions, 7. 249.
Of, *prep.* as to, in respect of, 5. 317; for, 1. 136; 5. 421; 10. 29; from, 3. 964; with reference to, in, 5. 299; as to, 3. 966; as the result of, upon, 5. 555; *of al my lif*, in all my life, 5. 484; *fulfild of*, filled with, 7. 42.
Of, *adv.* off, away, 5. 494.
Of-caste, *imp. s.* cast off, 5. 132.
Office, *s.* duty, 5. 236; a duty, 5. 518.
Ofte tyme, often, 3. 1158.
Of-thowed, *pp.* thawed away, 9. 1143.
Oght, *adv.* ought, in any way, at all, 3. 1141; 7. 294.
Oghte, 1 *pt. s.* ought, 4. 216; *pt. s.* 3. 678; Oghten, 2 *pt. pl.* 4. 282.
Oke, *s.* oak, 5. 223; *dat.* 3. 447. See **Ook**.
Olde, *adj. pl.* old, 5. 19, 22, 24.
Olive, *s.* olive-tree, 5. 181.
On, *prep.* in behalf of, 4. 298; binding on, 11. 43; *her on*, upon her, 3. 1217.
Ones, *adv.* once, 3. 665, 979.
On-lofte, *adv.* aloft, up in the air, in the sky, 5. 203, 683.
On-lyve, *adv.* alive, 21. 94.
Oo, *num.* one, 3. 261, 546. See **O**, **Oon**.
Ook, *s.* oak, 5. 176. See **Oke**.
Oon, *num.* one, 3. 39; 5. 512; always the same, 3. 649; 22. 82; the same, i.e. of small consequence, 3. 1295. See **O**, **Oo**.
Oppresse, *v.* interfere with, suppress, 11. 60.
Or, *conj.* before, 3. 128, 228, 1032; 9. 101; *prep.* 3. 234.
Ordenaunce, *s.* ordinance, regulation, 5. 390; Ordinaunce, command, 11. 44.
Ordre, *s.* order, law, 4. 155.
Orloge, *s.* clock, 5. 350. F. *horloge*.
Ost, *s.* host, army, 9. 186; 10. 40.
Other, *pl.* others, 3. 891; 5. 228.
Other, *conj.* or, 3. 810; 4. 219.
Ought, *s.* anything, 3. 459; Oughte, *adv.* at all, 3. 537.
Oughte, *pt. s. impers.* it behoved (us), 1. 119.
Oule, *s.* owl, 5. 343; Oules, *pl.* 5. 599.
Oundy, *adj.* wavy, 9. 1386. F. *ondé*, 'waved'; Cotgrave.
Our, ours, 5. 545. A.S. *úre*.
Out-breke, *v.* break out, break silence, 2. 12.
Outfleyinge, *s.* flying out, 9. 1523.
Outher, *conj.* or, 3. 1100.
Outlandish, *adj.* foreign, 10. 22.
Outrage, *s.* excess, 10. 5.
Outrageous, *adj.* excessive, 5. 336.
Over, *prep.* beyond, above, 3. 891.
Over-al, *adv.* everywhere, 3. 171, 426; 5. 172, 284; 12. 4; Over al and al, beyond every other, 3. 1003.
Over-bord, *adv.* overboard, 9 438.
Over-loked, *pp.* looked over, perused, 3. 232.
Over-shake, *pp.* caused to pass away, shaken off, 5. 681.
Overshote, *pp.*; *had overshote hem*, had over-run the line, 3. 383.
Over-skipte, 1 *pt. s.* skipped over, omitted, 3. 1208.
Overte, *adj.* open, yielding easy passage, 9. 718.
Overthrowe, *v.* be overturned, be ruined, 9. 1640.
Overthwert, *adv.* across, 3. 863. See Kn. Tale.

, *adv.* anywhere, 3. 776.
kwár.

P.

. pass beyond, overstep, 9.
go away, 15. 9; *ger.* to
841; *of this thing to pace*,
s over this in review, 9.

e, *s.*; *tok in patience*, was
ly willing, 4. 40.
, *adj.* peaceable, 10. 1.
s. palace, 1. 183.
perpendicular stripe, 9.
Still used in heraldry. See

s. palace, mansion (in as-
), 4. 54, 145.
yates, *pl.* gates of the
, 4. 82.
palm-tree, 5. 182.
, *pl.* panniers, baskets for
9. 1939.
s, *s.* paradise, heaven, 9.

ter, *adv.* peradventure, per-
3. 779, 788; Paraventure,
).
s. (small) part, 2. 106.
interj. answering to F. *par*
). 721; 5. 509, 571.
adv. in faith, 9. 938.
adj. perfect, 2. 38; 5. 568;

hes, *pl. gen.* partridges', 9.

grade, degree, 4. 134; *pl.*
s, 4. 121.
un, *s.* suffering, 4. 255.
n, *s.* patron, 4. 275; pro-
, 7. 4; Patron, pattern, 3.
F. *patron*, 'a patron, . . .
pattern'; Cotgrave.
ie, *s.* paunch, belly, 5. 610.
pleasure, 5. 271; 18. 70;
to pay, so as to give more
ction, 5. 474.
pp. pleased, satisfied, 10. 3;
her payd, think herself satis-
). 269.
s. pair, 3. 1289.
s. peacock, 5. 356.

Pees, *s.* peace, 1. 69; 3. 615.
Pel, *s.* peel, small castle, 9. 1310. O. F. *pel*, stockade; L. *palus*.
Pelet, *s.* pellet, stone cannon-ball, 9. 1643. See Gloss. to P. Plowman.
Penaunce, *s.* suffering, torment, 1. 82; trouble, 18. 79.
Peraventure, *adv.* perhaps, 9. 304.
Perceth, *pr. s.* pierces with his gaze, 5. 331.
Perched, *pp.* perched, 9. 1991.
Pere, *s.* peer, equal, 1. 97; 19. 11.
Permutacioun, *s.* change, 14. 19.
Perpetuely, *adv.* perpetually, 4. 20.
Perre, *s.* jewelry, precious stones, 9. 124; Perrie, 9. 1393. O. F. *pierrerie*.
Pervers, *adj.* perverse, self-willed, 3. 813.
Peyne, *s.* pain, grief, distress, torment, 3. 587; 4. 96; 6. 23.
Peyne me, *v.* put myself to trouble, 9. 246; Peyneth himself, 5. 339.
Peynte, *v.* paint, 3. 783; colour highly, 9. 246; *do peynte*, cause to be painted, 3. 259; Peynted, *pp.* 5. 284.
Phisicien, *s.* physician, doctor, 3. 39.
Phitonesses, *pl.* pythonesses, witches, 9. 1261. See note.
Pighte, *pt. s. subj.* should pierce, should stab, 1. 163. Pt. t. of *picchen*.
Pilche, *s.* a warm furred outer garment, 20. 4. A. S. *pylce*; from Lat. *pellicea*, made of fur.
Pilere, *s.* pillar, 3. 739; 9. 1421; Piler, *as adj.* serving as a prop, 5. 177; Pilers, *pl.* 5. 230.
Pilow, *s.* pillow, 3. 254.
Pinacles, *pl.* pinnacles, 9. 124, 1189.
Piper, *s. as adj.* suitable for pipes or horns, 5. 178.
Pite, *s.* pity; Pite were, it would be a pity if, 3. 1266.
Pitous, *adj.* piteous, sad, 3. 84, 470; pitiful, 1. 88; sorrowful, 7. 9.
Pitously, *adv.* piteously, 3. 711; full of pity, 2. 18.

Planete, *s.* planet, 3. 693, 823.
Plate, *s.* plate-armour, 10. 49.
Plated, *pp.* plated, covered with metal in plates, 9. 1345.
Play, *s.* play, amusement, 3. 50; Playes, *pl.* contrivances (see note), 3. 570. See **Pley**.
Pleding, *s.* pleading, 3. 615; 5. 495.
Plee, *s.* plea, pleading, 5. 485; Plees, *pl.* suits, 5. 101.
Plesance, *s.* pleasure, delight, 3. 704; Plesaunce, 3. 767; 4. 46; 5. 676; 21. 30; 23. 14; complaisance, 7. 212; Pleasure (personified), 5. 218; pleasant thing, 3. 773; 4. 238.
Plese, *v.* please, 5. 478.
Pley, *s.* play, dalliance, 4. 178; delusion, 3. 648. See **Play**.
Pleye, *v.* play, 5. 193; Pleyen me, amuse myself, 9. 2132; Pleyde, *pt. s.* played, was in play, 3. 875.
Pleyn, *adj.* full, 1. 13; 5. 126. F. *plein*.
Pleyn, *adj.* open, honest, 5. 528; 7. 87; Pleyne, smooth, 5. 180. F. *plain*.
Pleyne, *v.* complain, lament, 2. 108; 4. 156; 6. 15; *refl.* 7. 237; *ger.* 4. 286; 5. 179; *v.* to utter a plaintive cry, to whinny (said of a horse), 7. 157; Pleyned, *pp.* 22. 76. Cf. 'For as a hors, I coude byte and *whyne*'; Cant. Ta. 5968.
Pleyning, *s.* complaining, lamenting, 3. 599.
Pleynte, *s.* plaint, complaint, 2. 47; 22. 68.
Plight, *pp.* plighted, 7. 227.
Plyte, *s.* plight, wretched situation, 7. 297; 23. 19; mishap, 5. 294. See *plight* in Supplement to my Etym. Dict.
Poetryes, *pl.* poetical works, poems, 9. 1478.
Point, *s.* point; Pointe, *dat.* point, place, 3. 660; *in point*, on the point of, about to, 3. 13; 9. 2018; *at point devys*, with great exactitude, very clearly, 9. 917.
Popiniay, *s.* parrot, 5. 359.
Port, *s.* bearing, carriage, 3. 834; Porte, 5. 262.
Portraiture, *s.* portraiture, 3. 626; Portreyture, drawing, picturing, 9. 131; Portreytures, *pl.* pictures, 9. 125.
Portreye, *v.* pourtray, 1. 81; draw, sketch, 3. 783.
Possible, *adj.* possible: *possible is me*, is possible for me, 5. 471.
Pot-ful, *s.* pot-ful, 9. 1686.
Pouche, *s.* pocket, pouch, 9. 1349.
Poudre, *s.* gunpowder, 9. 1644.
Pounage, *s.* pannage, swine's food, 10. 7. Cf. F. *panage*, 'pawnage, mastage for swyne'; Cotgrave.
Poune, *s.* pawn at chess, 3. 661. O. F. *peon* (Burguy); Late Lat. *pedonem*, foot-soldier.
Pouren, *ger.* to pore, 9. 1121, 1158.
Poverte, *s.* poverty, 9. 88; Povertee, 3. 410.
Povre, *adj.* poor, 23. 16; as *s.* poor, *hence* poverty, 11. 2. See note.
Poynt, *s.* point; *in poynt is*, is on the point, is ready, 1. 48; *fro poynt to poynt*, in every point, 5. 461. See **Point**.
Praye, *s.* prey, 1. 64.
Prees, *s.* press, througing, 9. 1358; the throng of courtiers, 12. 4; crowd, 16. 40; Pres, press of battle, 10. 33; Presse, *dat.* throng, company, 11. 52.
Prenostik, *s.* prognostic, prognostication, 11. 54.
Present, *adv.* immediately, 5. 424.
Pressen, *v.* to press, hasten, 2. 19.
Prest, *adj.* ready, prepared, 5. 307. O. F. *prest*.
Preve, *v.* prove, 3. 552; 9. 707; 1 *pr. s.* 9. 826; Preved, *pp.* 9. 814.
Preve, *s.* proof, 5. 497; 9. 878, 989.
Prevy, *adj.* privy, secret, unobserved, 3. 382; close, not confidential, 9. 285.
Prik, 1 *pr. s.* spur, rouse, 5. 389.
Prikke, *s.* point, 9. 907.
Procesue, *s.* process, 3. 1331; story,

9. 251; Proces, process of time, 5. 430.
Prolixite, *s.* prolixity, 9. 856.
Proprete, *s.* property, peculiarity, 11. 69.
Prow, *s.* profit, advantage, 9. 579. O. F. *prou, pru* (Bartsch).
Prydelees, *adj.* without pride, 21. 29.
Pryved, *pp.* deprived, exiled, 1. 146.
Puffen, *v.* puff, blow hard, 9. 1866.
Pulle, *s.* a bout at wrestling, a throw, 5. 164.
Purchace. *v.* get, obtain, win, 15. 19; Purchased, *pt. s.* compassed, contrived, procured, 3. 1122; Purchaced, *pp.* procured, brought about, 6. 17.
Pure, *adj.* simple, mere, 9. 280; very, 3. 490; utter, 3. 1209; *the pure deth*, death itself, 3. 583; *adv.* purely, 3. 1010.
Purely, *adv.* actually, simply, only, 3. 5, 843, 934.
Purpos, *s.* purpose; *to purpos*, to the subject, 5. 26.
Pursevauntes, *pl.* pursuivants, 9. 1321.
Purveyeth, *pr. s.* provides, foresees, fore-ordains, 11. 66.
Putte, *ger.* to put, 3. 1332; *pt. s.* 3. 769; 4. 268.
Pye, *s.* magpie, 5. 345; Pyes, *pl.* 9. 703.
Pyne, *s.* pain, hurt, 5. 335; place of torment, 9. 1512.
Pype, *s.* pipe, a musical instrument, 9. 773, 1219.
Pype, *v.* to pipe, to play music, 9. 1220; Pyped, *pp.* faintly uttered, 9. 785.

Q.

Qualme, *s.* pestilence, 9. 1968. A. S. *cwealm*.
Quantite, *s.* quantity, vastness, 5. 58.
Quayles, *gen. pl.* quails', 5. 339.
Quek! *int.* quack! 5. 499, 594.
Queme, *v.* please, 13. 20. A. S. *cwéman*.
Quene, *s.* queen, 1. 1.
Quern, *s.* hand-mill, 10. 6; Querne, *dat.* 9. 1798. A. S. *cweorn*.
Queynt, *adj.* curious, well devised, 3. 1330: 9. 228; Queynte, skilfully contrived, 9. 126; curious, hard to understand, 3. 531; Queynte, *pl.* curious, skilfully strange, 3. 784; *adv.* artfully, 9. 245.
Queynteliche, *adv.* curiously, cunningly, 9. 1923.
Quik, *adj.* alive, 3. 121.
Quikke, *v.* quicken, take life, burst forth, 9. 2078.
Quiknesse, *s.* liveliness, life, 3. 26.
Quit, *pp.* rewarded, 9. 1614; *adj.* free, quit, 5. 663.
Quod, 1 *pt. s.* quoth, said, 3. 370, 1112; *pr. s. or pt. s.* quoth, says, said, 3. 109; Quoth, 3. 90.
Quyte, *v.* requite, recompense, 5. 112; 9. 670; 11. 75; *ger.* to remove, free, 7. 263; Quyteth, *pr. s.* requiteth, payeth, 5. 9.

R.

Radde, *pt. s.* advised, 5. 579; 1. *pt. s.* read, 5. 21. Pt. t. of *reden*; see **Rede**.
Rakelnesse, *s.* rashness, 16. 16. Icel. *reikull*, wandering.
Ransaked, *pp.* ransacked, come searching out, 4. 28.
Rape, *s.* haste, 8. 7. Icel. *hrap*, a falling down.
Rasour, *s.* razor, 9. 690.
Rathe, *adv.* early, soon, 9. 2139; Rather, *comp.* sooner, 3, 562, 868.
Raven, *s.* raven, 5. 363; the constellation Corvus, 9. 1004.
Ravisshing, *adj.* enchanting, 5. 198.
Ravyne, *s.* ravine, prey, 5. 323; preying, ravening, 5. 336. Anglo-F. *ravine*, Lat. *rapina*.
Rayed, *pp.* striped, streaked, 3. 252. F. *rayé*, Lat. *radiatus*.

Realte, *s.* royalty, sovereign power, 11. 60.
Rebel, *adj.* rebellious, 5. 457.
Recche, *v.* care, reck, 5. 593; 1 *pr. s.* 5. 606; 2 *pr. pl.* 7. 269; Reccheth, *pr. s.* 21. 52. See **Rekke**.
Reccheles, *adj.* reckless, careless, indifferent, 5. 593; 9. 397; regardless, 9. 668.
Rechased, *pp.* headed back, 3. 379.
Reche, *v.* reach, give, 3. 47.
Recompensacioun, *s.* recompense, 9. 665.
Recorde, *s.* testimony, 3. 934.
Recorde, *v.* (to) record, recording, 5. 609.
Recovered, *pp.* gained, won, got, 5. 688.
Recoverer, *s.* succour, 22. 3 (see note).
Reddour, *s.* rigour, 11. 13. O. F. *rador*, later *roideur*.
Rede, *ger.* to read, 3. 98; 5. 696; *v.* interpret, 3. 279; advise, 12. 6; Rede, 1 *pr. s.* counsel, advise, 4. 15; 5. 566; Redde, *pt. s.* read, interpreted, 3. 281; Red, *pp.* read, 3. 224, 1326; 5. 107; 9. 347.
Rede, *adj. pl.* red. See **Reed**.
Rede, *adj.* made of reed; referring to a musical instrument in which the sound was produced by the vibration of a reed, 9. 1221.
Redelees, *adj.* without reed or counsel; not knowing which way to turn, 2. 27.
Redely, *adv.* soon, 9. 1392.
Reder, *s.* reader, 5. 132.
Redresse, *imp. s.* direct anew, reform, 1. 129.
Reed, *s.* advice, counsel, plan, 3. 105; 5. 586, 608; 22. 37; profit, help, 3. 203; *withoute reed*, for which nothing can be done, 3. 587; *I can no reed*, I know not what to do, 3. 1187.
Reed, *adj.* red, 5. 583; (of the complexion), 3. 470; Rede, *def.* 5. 442; 7. 1; Rede, *pl.* 1. 89; 3. 955; 4. 2, 27.
Reflexiouns, *pl.* ideas due to previous impressions, 9. 22.
Refte, *pt. s.* took violently; *how he Turnus refte his lyf*, how he robbed Turnus of his life, 9. 457.
Refut, *s.* refuge, 1. 14; safety, 1. 33.
Regalye, *s.* rule, authority, 2. 65.
Regard, *s.* relation; *at regard of*, in comparison with, 5. 58.
Regioun, *s.* rule, dominion, realm, 14. 25.
Regneth, *pr. s.* reigns, 4. 43; Regnen, *pr. pl.* 4. 50.
Reherse, *v.* rehearse, repeat, tell, 3. 474; Rehersen, 3. 1204.
Reighte, *pt. s.* reached, touched, 9. 1374. Pt. t. of *recche*.
Reioyse, *v.* rejoice, make to rejoice, 1. 101.
Rekening, *s.* reckoning, account, 3. 699; Rekeninge, judgment, 1. 132; Rekeninges, *pl.* accounts, 9. 653.
Rekever, 1 *pr. s.* (for *future*), (I) shall retrieve, do away, 9. 354.
Rekke, 2 *pr. pl.* care, reck, 2. 110; Rekketh, *impers. pr. s.* it recks (him), he cares, 7. 182. See **Recche, Roghte, Roughte**.
Relayes, *s. pl.* fresh sets of hounds, reserve packs, 3. 362.
Relees, *s.* release, 1. 3.
Remedies, *s. pl.* Ovid's Remedia Amoris, 3. 568.
Remembreth, *pr. s.* recurs to the mind, 4. 150; Remembre yow, *imp. pl.* remember, 3. 717.
Remenant, *s.* remainder, 5. 271.
Renne, *ger.* to run, 1. 164; *v.* 5. 247; 9. 202; Renninge, *pres. p.* 9. 2145; Renning, flowing, 3. 161.
Renoun, *s.* renown, 2. 63; 9. 1406.
Renovelaunces, *pl.* renewals, 9. 693.
Renoveleth, *imp. pl.* renew, 4. 19. F. *renouveler*, to renew (Cotgrave).
Rente, *s.* rent, 3. 765.
Reparaciouns, *pl.* reparations, making up, 9. 688.

ting, *s.*; *without repenting*, to exclude any after-repent- any after-regret, 4. 17.

acioun, *s.* answer, ready repartee, 5. 536.

rable (to), *adj.* likely to slur on, 14. 24.

ible, *adj.* talkative, 3. 534.

, *s.* respite, 5. 648.

e, *ger.* to refuse to do, turn from, despise, 7. 259.

s.; *at his reste*, as in its , 5. 376.

yke, *s.* rhetoric, 9. 859.

s. rule, 11. 56.

, *s.* ruth, 1. 127. See **he, Rowthe.**

v. take away, 11. 50; h, *pr. s.* forces away, 5. 86.

, *s.* reverse, 18. 32.

icioun, *s.* revolution, revolv- urse, 4. 30.

d, *s.* regard; *having reward* nsidering, 5. 426.

v. have pity, 4. 203; 21.

s. row, line, 9. 1692. See e.

elees, *adj.* ruthless, unpity- . 613.

pl. round dances, 9. 1236. ote.

v. rain, 4. 287.

, *pl.* reins, 9. 951.

, *pp.* raised, 3. 1278.

dj. royal, 1. 144; 2. 59.

s. ribbon, *used as pl.* ribbons, 18.

se, *s.* riches, wealth; *of thode he is parfit richesse*, 2; Wealth (personified), 5.

that, that very thing, 3.

ul, *adj.* righteous, well-doing,

s. rock, 9. 1116; Roches, 156. See **Rokke.**

s. dat. rood, cross; *by the* 3. 924, 992; 9. 2.

adj. ruddy, red, 3. 143, 905.

pl. roes, 3. 430. See **Roo.**

, *pt. s.* cared, recked, 4. 126; 5. 111; 1 *pt. s. subj.* should (not) care, 3. 244. See **Rekke.**

Rokes, *gen. pl.* rooks', 9. 1516.

Rokke, *s.* rock, 3. 164.

Romaunce, *s.* romance, 3. 48. See note.

Rome, *v.* roam, 9. 2035.

Rong, *pt. s.* rang, 5. 492; Ronge, *pt. pl.* rung, 3. 1164.

Ronnen, *pt. pl.* ran, 3. 163. See **Renne.**

Roo, *s.* roe, 5. 195. See **Roes.** A. S. *rá.*

Roof, *pt. s.* rived, pierced, 9. 373. Pt. t. of *ryven.*

Rose-garlond, *s.* garland of roses, 9. 135.

Roten, *adj.* rotten, 7. 314.

Roughte, *pt. s. impers.* it recked (him), i. e. he recked, 1. 171. See **Roghte.**

Roundel, *s.* roundel (poem), 5. 675 (see note); a small circle, 9. 791, 798.

Rouned, *pt. s.* whispered, 9. 2044; *pp.* 9. 722. A. S. *rúnian.*

Rouninges, *pl.* whisperings, 9. 1960. See above.

Route, *s.* rout, crowd, company, band, 3. 360; 5. 245; 7. 34; 9. 2119.

Route, *v.* rumble, roar, murmur, 9. 1038; *ger.* to snore, 3. 172. A. S. *hrútan*, to snore.

Routhe, *s.* ruth, compassion, pity, 3. 592; 7. 337; a pity, 3. 1000, 1310. See **Reuthe.**

Routheles, *adj.* unpitying, 7. 230.

Routing, *s.* whizzing noise, 9. 1933. See **Route,** *v.*

Rove, *s. dat.* roof, 9. 1948. Dat. of *roof.*

Rowe, *s.* line, 9. 448; Rowes, *pl.* rays or beams of light, 4. 2. See **Rewe.**

Rowthe, *s.* ruth, pity, 3. 465. See **Reuthe, Rewthe.**

Rubbe, *v.* rub out, 8. 6.

Rubee, *s.* ruby, 9. 1362.

Ruddok, *s.* redbreast, robin, 5. 349.

Rumbleth, *pr. s.* moves to and fro

with an indistinct murmuring noise, 9. 1026.
Rused, *pt. s.* roused herself, rushed away. 3. 381. See *Rouse* in my Etym. Dict.
Rym, *s.* rhyme (*better* rime), 16. 37; 18. 80; Ryme, *dat.* 3. 54, 463. 1332. A. S. *rím.*
Ryme, *ger.* to make verses, 9. 1255; 16. 35.

S.

Sable, *s.* sable, black, 4. 284.
Sad, *adj.* serious, grave, 3. 918; Sadde, 5. 578; Sadde, *pl.* serious, sober, staid, steady, 3. 860; steadfast, constant, 23. 9.
Sadnesse, *s.* soberness, staidness, 21. 29.
Salueth, *pr. s.* saluteth, 4. 146.
Salvacioun, *s.* salvation, 4. 213.
Sat, *pt. s.* sat; *sat on knees,* knelt, 3. 106; *hit sat me sore,* it was very painful for me, 3. 1220.
Satin, *s.* satin, 3. 253.
Sauf, *adj.* safe, in safety, 4. 197; safe, 1. 27, 57 (see **Vouched**); *prep.* save, except, 2. 50.
Saufly, *adv.* safely, with safety, 9. 291; 13. 6.
Saugh, *pt. s.* saw, 1. 89; Sawe, 2. *pt. pl.* 3. 1129.
Sauns, *prep.* without, 9. 188; *sauns faile,* without fail, certainly, 9. 429.
Savacioun, *s.* saving from death; *withoute any savacioun,* without saving any, 9. 208.
Save, *prep.* excepting, 7. 267. See **Sauf.**
Saveour, *s.* saviour, 19. 16.
Savour, *s.* pleasant taste, liking, pleasure, 11. 20; Savours, *pl.* odours, 5. 274.
Savour, *imp. s.* have relish for, 12. 5.
Sawe, *s.* saying, 9. 2089; Sawes, *pl.* tales, 9. 676.
Say, 1 *pt. s.* saw, 3. 806; 5. 211.
Scales, *pp.* scales of fish, 5. 189.
Scalle, *s.* scab, 8. 3.
Sclat, *s.* slate, 6. 34.
Sclaundre, *s.* slander, 9. 1580; ill fame, 7. 275.
Scorneth, *pr. s.* scorns, 3. 625; Scorned, *pt. s.* 3. 927.
Scorpioun, *s.* scorpion. 3. 636; sign of the Scorpion, 9. 948.
Scourging, *s.* correction, 4. 42.
Scrape, *v.* scrape, 8. 6.
Scriveyn, *s.* scribe, 8. 1.
Se, *s.* sea, 3. 1028. See **See.**
Se, *ger.* to see, look on; *on to se,* to look upon, 3. 1177; 1 *pr. s.* 3. 913; *as fut.* shall see, 4. 190.
Seche, *ger.* to seek, 3. 1255.
Secre, *adj.* secret, trusty, 5. 395.
Secte, *s.* sect, company, 9. 1432.
Sede, *v.* bear seed, 7. 306.
See, *s.* sea, 1. 50; Se, 3. 1028.
Seed-foul, *s.* birds living on seeds, 5. 512.
Seek, *adj.* sick, 5. 161, 207; Seke, 3. 557; *def. as s.* sick man, man in a fever, 5. 104.
Seen, *v.* see, 5. 538; Seestow, seest thou, 9. 911.
Sees, *pl.* seats, 9. 1210, 1251.
Seet, *pt. s.* sat (a false form), 3. 501. Cf. A. S. *sét-on,* pl., they sat. See **Sete.**
Seith, *pr. s.* says, 5. 23.
Seke, *adj.* sick. See **Seek.**
Seken to, 1 *pr. pl.* come seeking for, press towards, 2. 91.
Sekernes, *s.* security, 7. 345.
Selfe, *adj.* self, same, 5. 96; Selve, very, 9. 1157.
Sely, *adj.* blessed, delightful, 9. 513; kind, 4. 89; poor, innocent, 4. 141. A. S. *sælig.*
Seme, *pr. s. subj.* seem, 13. 13.
Semely, *adj.* seemly, comely, 3. 1177.
Seming, *s.* appearance, 3. 944.
Sene, *ger.* to see, 5. 329. A. S. *séonne.*
Sene, *adj.* visible, evident, manifest, 2. 94, 112; 3. 413, 498; 6. 10; 15. 13. A. S. *gesýne, geséne,* adj.
Sentence, *s.* opinion, decision, 5. 530; sense, meaning, tenour, theme, 4. 24; 5. 126; 9. 1100; decision, speech, 5. 383.
Servage, *s.* service, 3. 769.
Servants, *pl.* lovers, 21. 72.
Serveth, *imp. pl.* serve, 5. 660.

Servyse, *s.* service, musical performance, 3. 302.
Sese, *pr. s. subj.* seize, 5. 481; Sesed, *pp.* caught, 4. 240.
Sestou, *for* Seest thou, seest thou, 11. 37.
Set, *pr. s.* setteth, 2. 101; putteth, 3. 635; *pp.* appointed, 4. 52; *wel set*, seemly, 3. 828.
Sete, *pt. pl.* sat, 3. 431; *pt. s. subj.* were to sit, 3. 436. A. S. *sǽton*, pt. pl.; *sǽte*, pt. s. subj.
Seurtee, *s.* security, 10. 46.
Sewe, *ger.* to follow, 13. 4; *v.* 23. 12; Seweth, *pr. s.* follows as a consequence, 9. 840.
Sewing, *adj.* conformable, in proportion, similar, 3. 959. Lit. 'following'; cf. Prov. E. *suant*, *sewant*.
Seyn, *v.* say, 2. 51; 3. 1031; 5. 35; Sey, *v.* tell, 5. 126; *ger.* to say, 3. 1090; 5. 323; To seye, to be said, 2. 21; To seyne, 2. 77; 5. 78; Seystou, *for* Seyst thou, sayest thou, 11. 27; Sey, 1 *pr. s.* 3. 996; Seyn, *pr. pl.* 3. 1167; 4. 275.
Sey, 1 *pt. s.* saw, 3. 1089; 9. 1151; Seyen, *pt. pl.* 3. 842, 1052; Seyn, *pp.* 3. 854.
Seynt, *s.* saint, 3. 1319.
Shadwe, *s.* shadow, shade, 3. 426.
Shaftes, *pl.* shafts, arrows, 5. 180.
Shal, 1 *pr. s.* must, am to be, 2. 53; *pr. s.* is to be, 9. 82: Shaltow, thou shalt, 9. 2026. See **Shul**.
Shale, *s.* shell, 9. 1281.
Shalmyes, *pl.* shawms, 9. 1218. O. F. *chalemie*, 'a little pipe made of a reed'; Cotgrave.
Shap, *s.* shape, form, 5. 373. 398.
Shap, *v.* make, devise, 5. 502; Shapen, *pp.* built, 7. 357; Shape, ordained, 16. 8.
Shave, *pp.* shaven, bare of money, 19. 19.
Shelde, *pr. s. subj.* may he shield, 9. 88.
Shende, *v.* ruin, 5. 494; destroy, 9. 1016; Shente, *pt. s.* put to confusion, 5. 255. A. S. *scendan*.
Shene, *adj.* bright, beautiful, 5. 299; 7. 38, 73; *adv.* brightly, 4. 87. A. S. *scéne*.
Sherte, *s.* shirt, 9. 1414.
Sheter, *s. as adj.* shooter, useful for shooting, 5. 180.
Shethe, *s.* sheath, 16. 39.
Shette, *pt. s.* shut, 9. 524; Shet, *pp.* 3. 335.
Sheves, *pl.* sheaves, 9. 2140.
Shewen, *v.* shew, 5. 168; Shewed, *pp.* (have) shewed, 5. 572.
Shod, *pp.* with something on his feet, 9. 98.
Sholde, 1 *pt. s.* ought (to have done so), 3. 1200; Sholdestow, shouldst thou, 11. 60.
Shonde, *s.* shame, disgrace, 9. 88. A. S. *scond*, *scand*.
Shoof, *pt. s.* pushed, 5. 154. Pt. t. of *shoven*.
Shoon, *pt. s.* shone, 4. 87. Pt. t. of *shynen*.
Shoop, *pt. s.* shaped; *shoop me*, shaped, addressed myself, 2. 20. Pt. t. of *shapen*: see **Shap**.
Shortly, *adv.* to be brief, in short, 3. 830.
Shoures, *pl.* storms, hardships, 22. 66.
Showting, *s.* shouting, 5. 693.
Shrewed, *adj.* evil, wicked, 9. 275, 1619.
Shrewednesse, *s.* wickedness, 9. 1853.
Shrewes, *pl.* wicked people, 9. 1830.
Shrift, *s.* confession, 3. 1114.
Shryned, *pp.* enshrined, canonised (*ironically*), 15. 15.
Shul, *pr. pl.* shall, 5. 658; must, 5. 80; Shulde, *pt. s.* had to, 4. 251, 253. See **Shal**.
Shuldres, *s. pl.* shoulders, 3. 952.
Sicamour, *s.* sycamore, 9. 1278.
Siker, *adj.* in security, 17. 28; sure, 3. 1020, 1149; 9. 1978.
Sikerly, *adv.* surely, truly, 4. 59; certainly, 9. 1930.
Sikernesse, *s.* security, confidence, 3. 608; 11. 69.
Sillable, *s.* syllable, 9. 1098.
Sin, *conj.* since, 4. 273; 5. 64, 435. 654. Short for *sithen*.

Singular, *adj.*; *for singular profyte,* for special advantage, 9. 310.
Sippe, *s.* drink, sup, 7. 193.
Sisoures, *pl.* scissors, 9. 690.
Sith, *conj.* since, 1. 77; 2. 34; 3. 759; 4. 184: 7. 342; because, 4. 125; *sith that,* since, 2. 22; *adv.* afterwards, then, 7. 354.
Sithen, *adv.* afterwards, 1. 117; since, 22, 51, 60.
Sitte, *v.* to sit, 3. 451; Sitten, *ger.* 3. 449; Sit. *pr. s.* sitteth, sits, 3. 1108; 4. 218.
Sittingest, *sup. adj.* most fitting, 5. 551.
Skant, *adj.* scanty, sparing, niggardly, 1. 175.
Skars, *adj.* scarce, 10. 36.
Skilful, *adj.* reasonable, 3. 894; 7. 128.
Skilfully, *adv.* carefully, particularly, 4. 155.
Skilles, *pl.* reasons, arguments, 5. 537; 9. 750.
Skye, *s.* cloud, 9. 1600.
Slee, *v.* slay, 3. 351; Sle, 6. 1; Slee, *ger.* 2. 26; 5. 217; Sleeth, *pr. s.* slays, 21. 33; Slee, 2 *pr. pl.* slay, 2. 114; Sleen, 2. 84; Slee, *imp. s.* slay, 9. 317; Sleeth, *imp. pl.* slay, 21. 118; Sleyn, *pp.* 4. 108.
Slepe, *ger.* to sleep, 5. 94; Sleep, *pt. s.* slept, went to sleep. 7. 137; 1 *pt. s.* 9. 119; Slepe, *pt. pl.* 3. 166, 177.
Slit, *pr. s.* slideth, passes away, 5. 3. Short for *slideth.* See **Slyde.**
Slow, *pt. s.* slew, 3. 727, 733; 9. 268, 956; Slough, 7. 56. See **Slee.**
Slyde, *v.* pass, go away, 3. 567. See **Slit.**
Slye, *adj.* cunning, crafty, 7. 48; *pl.* skilful, 3. 570.
Smal, *adj.* small; *a smal,* a little, 21. 113.
Smelde, *pt. s.* smelt, 9 1685.
Smert, *pr. s.* smarts, pains (me), 1. 152. Short for *smerteth.*
Smerte, *s.* smart, pain, pang, 2. 13; 3. 593; 4. 10; 9. 316, 374.
Smerte, *adj. pl.* hard, bitter, painful, 3. 507, 1107.
Smit, *pr. s.* smiteth, 9. 536; Smiten, *pp.* struck, 3. 1323.
Smothe, *adj.* smooth, 3. 942.
So as, as far as, as well as, 4. 161; *so have I Ioye,* as I hope to have bliss, 3. 1065, 1119.
Sobre, *adj.* sober, staid, 13. 9.
Socour, *s.* succour, 1. 2, 10, 41, 55; *do yow s.,* help you, 4. 292.
Sodeynly, *adv.* suddenly, 2. 32; 3. 272.
Softe, *adv.* timidly, 3. 1212.
Soiourne, *v.* sojourn, dwell, 1. 160; Soiourned, *pp.* remained, 4. 78.
Solace, *v.* comfort, cheer, amuse, 5. 297.
Solempne, *adj.* festive, 3. 302. 'Solempne, *festivus*'; Pr. Parv.
Soleyn, *adj.* sole, solitary, 3. 982; unmated, 5. 607, 614. Mod. E. *sullen.*
Som, *indef. pron. s.* one, 3. 305; another, 5. 476.
Somdel, *adv.* somewhat, a little, 5. 112.
Someres, *s. gen.* summer's, 3. 821.
Somer-sonne, *s.* the summer sun, 5. 299.
Sond, *s.* sand, 5. 243.
Sone, *s.* son, 3. 1162.
Sone, *adv.* soon, 3. 112, 627.
Song, 1 *pt. s.* sang, 3. 1158; Songen, *pt. pl.* sang, 3. 301; Songe, *pt. s. subj.* were to sing, 3. 929; Songe, *pp.* sung, 9. 347.
Sonken, *pp.* sunk, 7. 8.
Sonne, *s.* sun, 3. 821; 4. 4.
Sorceresses, *pl.* sorceresses, 9. 1262.
Sore, *v.* soar, 9. 499; *ger.* 9. 531.
Sorwe, *s.* sorrow, 1. 81; Sorwes, *pl.* 3. 412.
Sorwful, *adj.* sorrowful, 2. 25.
Sorwing, *s.* sorrowing, sorrow, 3. 606.
Sotel, *adj.* subtle, cunning, 18. 43.
Soteltee, *s.* subtlety, skill, 18. 77.
Soth, *adj.* true, 1. 137; 5. 640.
Soth, *s.* truth, 3. 35, 1090; Sothe, 5. 578.
Soulfre, *s.* sulphur, 9. 1508.
Soun, *s.* sound, musical sound, 3. 162, 1166; 9. 720; Soune, *dat.* 4. 179; 5. 344.

, *ger.* to heal, make sound,
.
, *pt. s.* sounded, 9. 1202.
s. pl. sorrels, bucks of the
ycar, 3. 429. See note.
). F. *sore*, golden, yellow,
, was applied to denote the
of hair. Cf. 'ses treces
his (or her) yellow tresses;
de la Rose, ll. 1093, 14074.
s. source, 4. 174; sudden
, a springing aloft, 9. 544,
See note to 9. 544.
yn, *adj.* chief, 5. 254;
yn, *s.* sovereign lord, 1. 69.
ıge, *pres. p.* sounding, 3.

t. s. spoke, 3. 503.
', *s.* sparrow, 5. 351.
me, hasten, be quick, 5.
Sped, *pp.* terminated, turned
. 101.
s. advantage; *for comune*
for the good of all, 5. 507.
v. speak, 3. 852; Speken,
spoke, 3. 350.
g, *s.* speech-making, oratory,
).
s. spear, 5. 135; *as nigh as*
nay casten with a spere, a
cast, 9. 1048.
s. sphere, orbit, 4. 137;
, 16. 11; Speres, *pl.* spheres,

uk, *s.* sparrow-hawk, 5. 338,

v. destroy, ruin, 2. 46;
, 21. 121; *doth me spille*,
me to die, 21. 16; Spilt,
it, 1. 180.
, *v.* spurn, kick, 12. 11.
, *v.* spread, open, 4. 4;
le, *pt. s.* covered, 7. 40;
pp. spread, opened, 3. 874.
ss, *pl.* springs, merry dances,
5.
e, *pp.* sprung; *sprongе amis*,
d in a wrong place, 9. 2079.
les, *s. pl.* squirrels, 3. 431;
ls, 5. 196.
adj. firm, motionless, 3.

s. stole, came cunningly, 3.
654; 9. 418; 1 *pt. s.* went softly,
3. 1251.
Stalked, 1 *pt. s.* stalked, crept
quietly, 3. 458.
Stant, *pr. s.* standeth, 3. 156; 4.
60; 7. 330; 9. 713; consists,
12. 10.
Stare, *s.* starling, 5. 348.
Starke, *adj. pl.* strong, 9. 545.
Stature, *s.* being, existence, 5. 366.
Statut, *s.* statute, ordinance, 11. 43.
Staves, *gen.* of a staff or stick,
7. 184.
Sted, *s.* place, 9. 731; *in stede of*,
instead of, 4. 95.
Stel, *s.* steel, 5. 395; Stele, *dat.* 9.
683.
Stellifye, *v.* make into a constella-
tion, 9. 586.
Stente, *pt. s.* stinted, stopped, 3.
154; 1 *pt. s.* 3. 358; *pt. s.* 9.
221, 1683, 1926, 2031. Pt. t. of
stinten. See **Stinte**.
Stere, *v.* stir, move, 9. 567; Stereth,
pr. s. stirs, 9. 817; Stering, *pr. pt.*
moving, 9. 478.
Stere, *s.* rudder, guide, 9. 437; 19.
12.
Steresman, *s.* steersman, 9. 436.
Steringe, *s.* stirring, motion, 9.
800.
Sterlinges, *pl.* sterling coins, 9.
1315.
Sterre, *s.* star, 5. 68, 300; Sterres,
pl. 3. 824; 5. 595.
Sterry, *adj.* starry, full of stars, 5.
43.
Stert, *pr. s.* starteth, rouses, 9.
681; Sterte, *pt. s.* started, 4. 92.
Sterve, *v.* die, 3. 1266; 5. 420;
21. 112; 22. 91; *pr. s. subj.* 6.
23; 9. 101.
Steven, *s.* voice, sound, 3. 307;
appointment, meeting by appoint-
ment. 4. 52; Stevene, *dat.* voice,
9. 561. A. S. *stefn*.
Stewe, *s.* brothel, 9. 26.
Steyre, *s.* degree (translation of
gradus), 4. 129. See note.
Stikke, *s.* stick, twig, 1. 90.
Stinte, *v.* stay, stop, cause to cease,
1. 63; leave off, 21. 43; 1 *pr. s.*
leave off telling, 9. 1417; Stinte,

pt. s. stopped, was silent, 3. 1299; Stinting, *pres. pt.* stopping, 3. 1213. See **Stente.**
Stok, *s.* stock, source, 13. 1.
Stonde, *v.* stand, 5. 254; Stondeth, *pr. s.* 2. 64; Stonde, *pr. s. subj.* 9. 80; Stoden, *pt. pl.* stood, 2. 36; Stonden, *pp.* stood, 3. 975; 9. 1928.
Stoon, *s.* stone, 2. 16; 3. 1300; Stones, *pl.* precious stones, 3. 980.
Stork, *s.* stork, 5. 361.
Stound, *s.* space of time, 9. 2071; a short time, 5. 142; time, hour, 7. 238. A. S. *stund.*
Strake, *v.* move, proceed, 3. 1312. Cf. 'they over lond straketh,' they run over the land; P. Plowm. Crede, l. 82.
Straunge, *adj.* distant, unbending, 5. 584.
Strecche, *v.* reach, 7. 341. See **Streighte.**
Stree, *s.* straw, 3. 671, 887, 1237; Stre, 9. 363; Strees, *pl.* 3. 718.
Streghte, *adv.* straight, 9. 1992.
Streighte, *pt. s.* stretched, 9. 1373. Pt. t. of *strecchen.*
Stremes, *pl.* streams, rays, beams, 3. 338; 4. 83, 111.
Strenges, *s. pl.* strings, 5. 197.
Strete, *s.* street, road, way, 1. 70. See note.
Streyneth, *pr. s.* constrains, 4. 220.
Strike, *pp.* struck, 6. 35.
Strondes, *pl.* shores, 9. 148.
Stroyer, *s.* destroyer, 5. 360.
Subieccioun, *s.* subjection, service, submission, 4. 32.
Subtil, *adj.* finely woven, 5. 272.
Subtilte, *s.* subtlety, specious reasoning, 9. 855.
Suffisaunce, *s.* sufficiency, what is sufficient, enough, a competence, 3. 1038; 5. 637; 11. 15, 26; treasure, 23. 13; Suffisance, wealth, 3. 703.
Suffraunt, *adj.* patient, tolerant, 3. 1010.
Suffren, *v.* suffer, 3. 412.
Suffyse, *v.* suffice, 3. 1094.
Surete, *s.* careless confidence, 7. 215.
Surmounted, *pp.* surpassed; *surmounted of,* surpassed in, 3. 826.
Sustene, *v.* sustain, maintain, 1. 22; endure, 6. 2.
Suster, *s.* sister, 7. 38; 9. 1547; Sustren, *pl.* 9. 1401; Sustres, 7. 16.
Sute, *s.* suit, set. 3. 261.
Swalow, *s.* swallow, 5. 353.
Swan, *s.* swan, 5. 342.
Swappe, *s.* a swoop, the striking of a bird of prey, 9. 543.
Swartish, *adj. as adv.* darkish, dark, 9. 1647.
Swelte, *v.* die, 4. 216; Swelt, *pr. s.* dies, 4. 128. A. S. *sweltan.*
Swerde, *s. dat.* sword, 4. 100.
Swety, *adj.* sweaty, 10. 28.
Sweven, *s.* dream, 3. 119, 276, 279, 1330; 5. 115; Swevenes, *pl.* 9. 3. A. S. *swefen.*
Sweynt, *pp.* tired out, slothful, 9. 1783. See note. Pp. of *swenchen.*
Swich, *adj.* such, 1. 116; 3. 1249; 5. 14; such a thing, 5. 570; *pl.* 3. 408.
Swinke, *ger.* to labour, 9. 1175. A. S. *swincan.*
Swogh, *s.* soughing noise, murmur, 5. 247; 9. 1031; swoon, 2. 16; Swough, whizzing noise, 9. 1941; Swow, swoon, *hence* deep sorrow, 3. 215.
Swommen, *pt. pl.* swam, were filled with swimming things, 5. 188.
Swoor, *pt. s.* swore, 7. 101.
Swote, *adj.* sweet, 5. 296; *pl.* 5. 274.
Swoune, *v.* swoon, faint, 4. 216; Swowneth, *pr. s.* 7. 169.
Swough, Swow. See **Swogh.**
Swythe, *adv.* quickly, 5. 503; 9. 538; *as swythe,* as quickly as possible, 5. 623.
Syde, *s.* side, 3. 557.
Syghes, *pl.* sighs. 5. 246.
Syke, I *pr. s.* sigh, 22. 10; Syketh, *pr. s.* 5. 404; *pr. pl.* 22. 62.
Syre, *s.* sire, master, 5. 12.
Sythe, *pl.* times, 7. 222. A. S. *sið.*

T.

Tabernacles, *pl.* tabernacles, shrines, 9. 123, 1190.
Tables, *s. pl.* draughts, 3. 51.
Taccepte, i. e. to accept, 23. 16.
Tache, *s.* defect, 15. 18. O. F. *tache*, *teche*. See **Teeches**.
Tacorde, *for* To acorde, to agree, 1. 27.
Tak, *imp. s.* take; *tak kepe*, take heed, 5. 563; 17. 26; Tak (she), let (her) take, 5. 462; Taketh, *imp. pl.* take, 4 9, 21; 5. 543; Take, *pp.* taken, 4. 32; 17. 23; brought, 1. 20.
Tale, *s.* tale; *I gan fynde a tale to him*, I thought of something to say to him, 3. 536.
Talle, *adj.* docile, obsequious, 4. 38. See note.
Tapite, *v.* cover with tapestry, 3. 260.
Targe, *s.* target, shield, defence, 1. 176; shield, 7. 33.
Tassaile, *for* To assaile, *ger.* to assail, 10. 40.
Tassaye, *for* To assaye, to try, 3. 346.
Tast, *s.* taste, relish for, 5. 160.
Tawayte, i. e. to wait, 23. 7.
Taylage, *s.* taxation, 10. 54. Lit. 'taking by tally.'
Teeches, *pl.* characteristics, 9. 1778. See **Tache**.
Telle, *v.* tell, compute, 3. 440; 1 *pr. s.* Telle (no tale), account (nothing), reckon (of no importance), 5. 326; Telleth, *imp. pl.* tell, 3. 555, 1135.
Temen, *v.* bring; *temen us on bere*, bring us on our bier, let us die, 9. 1744. A. S. *téman*, *týman*, to bring forward (Schmid).
Tempest thee, *imp. s.* violently distress thyself, 12. 8.
Tempred, *pt. s.* tempered, 5. 214.
Tendyte, *for* To endyte, to compose, write, 5. 167; 7. 9.
Tene, *s.* sorrow, grief, 7. 140, 168; 9. 387; vexation, 1. 3.
Tenquere, *for* To enquere, to ask, 1. 113.
Tente, *s.* tent, 1. 9, 41.
Tercel, *adj.* male (of an eagle), 5. 393, 449; *as s.* male eagle, 5. 405, 415; Tercels, *pl.* male, 5. 540. See note to 5. 371.
Tercelet, *s.* male falcon, 5. 520, 533; Tercelets, *pl.* male birds of prey, 5. 659.
Teres, *pl.* tears, 2. 10; 4. 8.
Terme, *s.* period, space of time, 3. 79; appointed time, 9. 392.
Terme-day, *s.* appointed day, 3. 730.
Termyne, *v.* express in 'good set terms,' 5. 530.
Tescape, *for* To escape, 18. 50.
Thalmighty, *for* The Almighty, 5. 379.
Thamendes, *for* The amendes, the amends, 3 526.
Thanne, *adv.* then 3 1191; Than, 1. 118; 2. 86; 3. 754; 5. 82; next, 5. 324.
Thapocalips, *for* The Apocalypse, 9. 1385.
Thar, *pr. s. impers.* need; *him thar*, it is needful for him, 1. 76; 3. 256. A.S. *purfan*; pt. t. (as pr.) *þearf*.
Tharivaile, *for* The arivaile, the arrival, the landing, 9. 451.
Tharmes, *for* The armes, the arms, armorial bearings, 9 1411.
Thassay, *for* The assay, the endeavour, 5. 2.
That, *rel.* that which, 3. 635, 708; which, 3. 979; *conj.* so that, 3. 566; 4. 135; as that, 3. 959; That other, the other, 3. 634; *That oon,—that other*, the one, the other, 3. 1290; 5. 143.
Thavision, *for* The avision, the vision, 3. 285.
The, *as in* The bet, by so much the better, 3. 668; The las, by so much the less, 3. 675.
The, *pron.* thee, 3. 598, 651.
Thee, *v.* prosper, thrive, 4. 267; 5. 569. A.S. *þion*.
Theef, *s.* false wretch, 7. 161; Theves, *pl.* robbers, 1. 15.
Theffect, *for* The effect, the consequence, result, 9. 5. 2017; the matter, contents, 2. 56.

Themperour, *for* The emperour, the emperor, 3. 368.
Then, *conj.* than, 4. 235; 7. 297.
Thende, *for* The ende, the end, 16. 45.
Thengendring, *for* The engendring, the process of production, 9. 968.
Thengyne, *for* The engyne, the (warlike) engine, 9. 1934.
Thenken, *ger.* to think, 3. 100; Thenketh, *pr. s.* 7. 105. A. S. *þencan*.
Thenvyous, *for* The envyous, the spiteful, malicious, 3. 642.
Ther, *adv.* where, 1. 145; 3. 501; whereas, 1. 119; Ther as, where, 3. 197; 4. 85; Ther so, even there, 4. 115.
Ther-aboute, *adv.* concerned with that matter, 9. 597.
Therbe, *for* The erbe, the herb, 9. 290.
Therof, concerning that, 3. 1132; from that, 3. 1166.
Therthe, *for* The erthe, the earth, 5. 80.
Therto, *adv.* besides, moreover, 3. 704, 1006; 9. 998.
Ther-whyle, *adv.* for that time, 1. 54.
Therwith, *adv.* withal, for all that, 3. 954.
Therwith-al, *adv.* at that, therewith. 5. 405.
Theschewing, *for* The eschewing, the avoiding (of anything), 5. 140.
Theves, *s. pl.* robbers (lit. thieves), 1. 15. See **Theef**.
Thexecucion, *for* The execucion, the execution, 11. 65.
Thewed, *pp.*; *wel thewed*, of good thews, or habits, of good disposition, 4. 180.
Thewes, *pl.* habits, morals; 9. 1834. A. S. *þéaw*.
Thilke, *adj.* that, 3. 785; 16. 23.
Thing, *s. pl.* things, 3. 349.
Thinketh, *pr. s. impers.*; *me thinketh*, it seems to me, 3. 547, 998. A. S. *þyncan*.
Thirleth, *pr. s.* pierces, 7. 211; Thirled, *pp.* 7. 350. A. S. *þyrlian*, *þirlian*.
This, *for* this is, 5. 650; Thise, *pl.* these, 3. 817.
Tho, *adv.* then, 3. 234; 5. 298; still, 3. 1054. A. S. *þá*.
Tho, *pl.* those, 3. 914. A. S. *þá*.
Thogh, *adv.* though, 4. 200; yet, 3. 670.
Thoghte, 1 *pt. s.* thought, 3. 448.
Thorgh, *prep.* through, 5. 127, 129.
Thorpes, *pl.* villages, 5. 350.
Thoughte, *pt. s. impers.* seemed, 2. 37; Thoghte, 3. 535, 1049. A. S. *þuhte*.
Threde, *s.* thread, 5. 267.
Thridde, *ord.* third, 3. 214; 9. 308.
Throng, *pt. s.* pressed, forced his way, 7. 55. Pt. t. of *thringen*.
Throstel, *s.* throstle, song-thrush, 5. 364.
Throte, *s.* throat, 3. 945; Throtes, *pl.* 3. 320.
Throwe, *s.* a short space of time, a little while, 2. 86; 7. 93. A. S. *þrág*.
Thryes, thrice, 5. 61.
Thundringe, *s.* thundering, thunder, 9. 1040.
Thunworthiest, the unworthiest, 22. 19.
Thurgh, *prep.* through, 1. 27, 32.
Thwyte, *pr. pl.* whittle, cut up for, 9. 1938. A. S. *þwítan*.
Tid, *pp.* happened, 9. 255. Pp. of *tyden*; see **Tydeth**.
Tikelnesse, *s.* lack of steadiness, instability, 12. 3.
Til, *conj.* until, till, 4. 59.
Tinned, *pp.* covered with tin, 9. 1482.
Tipet, *s.* tippet, 9. 1841.
Tirannye, *s.* tyranny, 7. 66.
To, *prep.* for, 1. 184; *him to*, for him, 3. 771; *adv.* too, 3. 796, 861; To that, until, 4. 239.
To-breketh, *pr. s.* is violently broken, 9. 779; To-broken, *pp.* broken through, destroyed, 16. 1.
To-breste, *pr. s. subj.* may be broken in twain, 1. 16.
Togedres, *adv.* together, 3. 809.
To-hangen, *v.* hang thoroughly,

put to death by hanging, 9. 1782. See note.
Tok, *pt. s.* took, 4. 40; Toke, 2 *pt. s.* tookest, 3. 483.
Tolde, 1 *pt. s.* counted, 9. 1380. Pt. t. of *tellen*.
Tonge, *s.* tongue, 3. 930; Tonges, *pl.* 4. 6. See **Tunge**.
Tonged, *pp.* tongued, 3. 927.
Tonne, *s.* tun, cask, wine-cask, 5. 104.
Took, *pt. s.* handed over, gave, 3. 48. See **Tok**.
Toon, *pl.* toes, claws, 9. 2028.
Top and tail, beginning and end, 9. 880.
Torche, *s.* torch, 3. 963.
To-rent, *pp.* torn in pieces, 5. 432.
To-shivered, *pp.* broken to pieces, been destroyed, 5. 493.
To-torn, *pp.* torn to pieces, 5. 110.
Touche, 1 *pr. s.* touch on, slightly indicate, 5. 285.
Tough, *adj.* hard, harsh, 3. 531.
Tour, *s.* tower, 1. 154; 3. 946; mansion (in astrology), 4. 113.
To-wonde, *pt. s.* gave way, became broken, 4. 182. 'Hit al *to-wonde* to scifren,' it all went to shivers; Layamon, l. 4537. Cf. A. S. *wandian*, to blench.
To-yere, *adv.* this year, 9. 84.
Trace, 1 *pr. pl.* trace out, follow, go, 5. 54.
Traiterie, *s.* treachery, 9. 1812.
Traitour, *s.* traitor, 9. 267; Traytour, 3. 1120.
Transmutacioun, *s.* change, 11. 1; Transmutaciouns, *pl.* 9. 1969.
Trappe, *s.* trap, snare, 17. 24.
Travaile, *s.* 'labour and sorrow,' 3. 602; work, motion, 11. 70.
Trayed, *pt. s.* betrayed, 9. 390.
Trayteresse, *s. fem.* traitress, 3. 620, 813.
Trecherye, *s.* treachery, trickery, 5. 347.
Tregetour, *s.* a juggler who used mechanical contrivances. 9. 1277; Tregetours, *pl.* 9. 1260. See note to 9. 1260.
Treson, *s.* treason, betrayal, 3. 1122.
Tresor, *s.* treasure, wealth, 4. 256, 732; Tresore, 3. 854.
Tresorere, *s.* treasurer, 1. 107; 19. 18.
Tresorie, *s.* treasury, 9. 524.
Trespas, *s.* trespass, fault, 4. 49.
Tretable, *adj.* tractable, inclinable, 3. 923; inclined to talk, 3. 533.
Trete, *v.* treat of, tell, 5. 34.
Tretee, *s.* treaty, 9. 453.
Trewe, *adj.* true, 3. 1287.
Trewely, *adv.* truly, certainly, 3. 33. 35.
Tributary, *adj.* tributary, subject, 3. 765.
Trompes, *gen. s.* trumpet's, 5. 344.
Trompes, *pl.* trumpeters, 7. 30.
Trone, *s.* throne, 9. 1384. 1397.
Trouthe, *s.* truth, 2. 74.
Trow, 1 *pr. s.* believe, think, suppose, 3. 269, 544; Trowe, 3. 1042; 5. 677; Trowest, 2 *pr. s.* 3. 651.
Trumpen, *v.* blow the trumpet, 9. 1243; Trumpe, 9. 1629.
Trusteth, *imp. pl.* trust, believe, 9. 66.
Tuel, *s.* pipe, slender chimney, 9. 1649. O. F. *tuel*; Cotgrave has *tuyau*, a pipe. Of Teut. origin; cf. Dan. *tud*, a spout.
Tunge, *s.* tongue, 1. 128; 4. 72; Tunges, *pl.* 4. 206. See **Tonge**. A. S. *tunge*.
Turned, *pp.* turned, at an end, 3. 689.
Turtel, *s.* turtle-dove, 5. 355, 510.
Twelfte, *adj.* twelfth, 4. 139. A. S. *twelfta*.
Tweye, *num.* two, 1. 104; 3. 156; 4. 70; Tweyne, *dat.* 2. 76; 4. 95. A. S. *twegen*.
Twigges, *pl.* twigs, 9. 1936, 1941.
Twinkeling, *s.* twinkling, opening and shutting (of the eye), 4. 222.
Twinne, *v.* part; *twinne from his wit*, lose his mind, 7. 102.
Twist, *pp.* twisted, 9. 775.
Tyde, *s.* time, 5. 97; *on a tyde*, upon a time, 4. 51.

Tydeth, *pr. s.* betides, happens, 4. 202.
Tygres, *pl. gen.* tigers', 9. 1459.
Tyles, *s. pl.* tiles, 3. 300.
Tymes, *pl.* times, 5. 283.
Tyraunt, *s.* tyrant, 5. 334.

U.

Unable, *adj.* wanting in ability, 14. 10.
Unbrende, *ff. pl.* unburnt, 9. 173.
Uncommitted, *pp.* not entrusted to one, 5. 518.
Unconning, *adj.* unskilful, 21. 75.
Undo, *ger.* unfold, reveal, 3. 899.
Unethe, *adv.* scarcely; *wel unethe*, scarcely at all, 9. 2041; Unethes, with difficulty, 9. 900. A. S. *un-*, not; *eáð*, easy. See **Unnethe**.
Unfamous, *adj.* lost to fame, forgotten by fame, 9. 1146.
Un-grobbed, *pp.* not digged round, 10. 14.
Unhappe, *s.* misfortune, 9. 89; 16. 29.
Un-korven, *pp.* uncut, untrimmed, 10. 14.
Unkynde, *adj.* unnatural, 5. 358, 457.
Unkyndely, *adv.* unkindly, 9. 295.
Unkyndenesse, *s.* unkindness, 7. 292.
Unmerie, *adj.* sad, 9. 74.
Unmete, *adj.* unfit, 21. 75.
Unnethe, *adv.* scarcely, 3. 712; 4. 128; 5. 201, 264, 314; 7. 135; Unneth, 3. 270. Better *unethe*; see **Unethe**.
Unshette, *pp.* not shut, 9. 1953.
Unswete, *adj.* bitter, dreadful, 9. 72.
Unto, *conj.* until, 5. 647.
Untressed, *pp.* with hair not done up into tresses, 5. 268.
Unwemmed, *pp.* unspotted, spotless, 1. 91. A. S. *wemman*, to stain.
Unwit, *s.* folly, 4. 271.
Unwys, *adj.* unwise, foolish, 17. 27.
Up, *prep.* upon, 3. 750. 922; 9. 1570; up with, 9. 1021; Up and down, here and there, 4. 210; Up so down, topsy-turvy, 14. 5.
Upbreyde, *s.* upbraid, reproach, 7. 118.
Upon, *prep.* concerning; *upon her lye*, tell lies about her, 3. 1023.
Upper, *adv. comp.* higher, 9. 884. 961.
Uprist, *pr. s.* upriseth, 4. 4.
Upryght, *adv.* upright, 3. 622.
Usage, *s.* custom, habit, 5. 15.
Usaunce, *s.* custom, 5. 674.

V.

Vache, *s.* cow, beast, 12. 22. The reference is to a quadruped who looks *down to the earth*; see note to 12. 19.
Valance, *s.* (*possibly*) sign of the zodiac opposite the mansion of a planet, 4. 145. See note.
Valey, *s.* valley, 3. 165; Valeye, *dat.* 3. 155; 9. 1918; Valeys, *pl.* 9. 899.
Venimous, *adj.* poisonous, 1. 149.
Venquisht, *pp.* vanquished, 1. 8.
Verdit, *s.* verdict, 5. 503, 525. O. F. *verdit*.
Verrayly, *adv.* verily, truly, 2. 73.
Verray, *adj.* exact, 9. 1079; Verrey, very, true, 1. 21, 40, 105, 106.
Vers, *s.* verse, line, 5. 679; 9. 1098; *pl.* lines, 3. 463; 5. 124.
Vertu, *s.* mental faculty, 9. 550.
Veyn, *adj.* vain, 1. 71.
Viages, *pl.* travels, 9. 1962.
Vicaire, *s.* deputy, deputed ruler, 1. 140; 5. 379.
Victor, *s. as adj.* of victory, 5. 182.
Vilanye, *s.* vileness, 9. 96.
Visage, *s.* face, 3. 895.
Vitaile, *s.* victuals, 10. 38.
Voide, *adj.* solitary, 4. 114.
Vois, *s.* voice, 1. 115.
Vouched, *pt. s.* vouched; *vouched*

death by hanging, 9. 1782.
te.
s. took, 4. 40; Toke, 2 *pt.*
est, 3. 483.
t *pt. s.* counted, 9. 1380.
of *tellen*.
. tongue, 3. 930; Tonges,
. See **Tunge**.
pp. tongued, 3. 927.
s. tun, cask, wine-cask, 5.

. s. handed over, gave, 3.
ee **Tok**.
. toes, claws, 9. 2028.
l **tail**, beginning and end,

s. torch, 3. 963.
pp. torn in pieces, 5.

ored, *pp.* broken to pieces,
estroyed, 5. 493.
pp. torn to pieces, 5.

1 *pr. s.* touch on, slightly
, 5. 285.
adj. hard, harsh, 3. 531.
tower, 1. 154; 3. 946;
n (in astrology), 4. 113.
le, *pt. s.* gave way, became
4. 182. 'Hit al *to-wonde*
en,' it all went to shivers;
on, l. 4537. Cf. A. S. *wan-*
blench.
adv. this year, 9. 84.
pr. pl. trace out, follow,
4.
e, *s.* treachery, 9. 1812.
, *s.* traitor, 9. 267; Tray-
. 1120.
ıtacioun, *s.* change, 11.
nsmutaciouns, *pl.* 9. 1969.
s. trap, snare, 17. 24.
, *s.* 'labour and sorrow,'
; work, motion, 11. 70.
pt. s. betrayed, 9. 390.
esse, *s. fem.* traitress, 3.
3.
ye, *s.* treachery, trickery,

ır, *s.* a juggler who used
ical contrivances. 9. 1277;
ours, *pl.* 9. 1260. See
9. 1260.

Treson, *s.* treason, betrayal, 3. 1122.
Tresor, *s.* treasure, wealth, 4. 256, 732; Tresore, 3. 854.
Tresorere, *s.* treasurer, 1. 107; 19. 18.
Tresorie, *s.* treasury, 9. 524.
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Trewely, *adv.* truly, certainly, 3. 33, 35.
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Trompes, *gen. s.* trumpet's, 5. 344.
Trompes, *pl.* trumpeters, 7. 30.
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Turned, *pp.* turned, at an end, 3. 689.
Turtel, *s.* turtle-dove, 5. 355, 510.
Twelfte, *adj.* twelfth, 4. 139. A. S. *twelfta*.
Tweye, *num.* two, 1. 104; 3. 156; 4. 70; Tweyne, *dat.* 2. 76; 4. 95. A. S. *twegen*.
Twigges, *pl.* twigs, 9. 1936, 1941.
Twinkeling, *s.* twinkling, opening and shutting (of the eye), 4. 222.
Twinne, *v.* part; *twinne from his wit.* lose his mind, 7. 102.
Twist, *pp.* twisted, 9. 775.
Tyde, *s.* time, 5. 97; *on a tyde.* upon a time, 4. 51.

Werre, *adv.* worse, 3. 616. Icel. *verri.*
Werreye, *v.* carry on war, fight, 10. 25. O. F. *werreier.*
Wers, *adj. comp.* worse, 3. 1118; *adv.* 3. 814; Werste, *superl.* worst, 3. 1174.
Wery, *adj.* weary, 3. 127.
Weste, *ger.* to draw near the west, 5. 266.
Wete, *adj. pl.* wet, 4. 89.
Wexe, *v.* grow, become, 3. 497; 5. 207, 444; grow, 9. 1391; Wexeth, *pr. s.* 9. 1076; Wex, *pt. s.* 3. 1300; 4. 127; 5. 206; Wexen, *pt. pl.* grew, became, 3. 489.
Wey, *s.* way, 1. 75; Weyes, *pl.* 3. 1272; *by al weyes*, in all things, 3. 1271.
Weyk, *adj.* weak, 7. 341. Icel. *veikr.*
Weylaway! *interj.* wellaway! 3. 729.
Weyve, *v.* relinquish, waive, cast aside, 7. 299; 1 *pr. s.* 7. 294.
Whan, *conj.* when, 3. 1236.
What, whatever, 4. 170; 5. 664; What . . . what, partly . . . partly, 5. 15; 9. 2058; What so, whatever, 2. 99.
Wheel, *s.* orbit, 9. 1450; circle, 9. 794; Whele, wheel, 3. 644.
Whelp, *s.* whelp, 3. 389.
Whennes, *adv.* whence, 16. 6.
Wher, *conj.* whether, 3. 91, 417, 1174; 5. 7, 166; 7. 182; 9. 586; 21. 81.
Wherfor that, wherefore is it that, why, 3, 1034, 1088; 5. 17.
Wher-so, *adv.* where-soever, 3. 10, 112, 783; whithersoever, 2. 102; Wher that, wherever, 5. 172.
Wher-through, *adv.* by means of which, 3. 120.
Wherto, *adv.* for what purpose? 3. 670.
Which a, what kind of a, what a, 3. 734, 895, 919; 9. 2034; Whiche, what sort of, what fine, 3. 859.
Whider, *adv.* whither, 1. 124.
Whippes, *gen.* whip's, 5. 178.
Whirle, *v.* turn, spin round, 5. 80.
Who, *pron. indef.* one who, 3. 559; Whos, *gen.* whose, 4. 132.
Whyl, *conj.* whilst, 3. 1124.
Whyles, *gen. s. as adv.* while, time; *the whyles*, whilst, 3. 151.
Whylom, *adv.* formerly, once, 4. 29.
Whyte, *adj. pl.* white, 3. 1318.
Wight, *s.* man, person, 1. 112; 2. 3; 3. 530; 4. 116; 5. 511; 7. 88; Wightes, *pl.* beings, people, men, 3. 579.
Wight, *s.* weight, 9. 739; Wighte, *dat.* 4. 99.
Wiket, *s.* wicket-gate, 9. 477.
Wikke, *adj.* wicked, bad, 1. 44; 9. 349; 11. 47; poor, much alloyed, 9. 1346.
Wil, 1 *pr. s.* desire, wish for, 7. 244.
Wildnesse, *s.* wilderness, 10. 34.
Wille, *s.* will, 1. 45, 57.
Wilne, 1 *pr. s.* desire, 9. 1094; Wilnen, *pr. pl.* 9. 1312; Wilned, 1 *pt. s.* 3. 1262. A.S. *wilnian.*
Wind-melle, *s.* wind-mill, 9. 1280.
Winges, *pl.* wings, 5. 670.
Winke, *v.* shut the eyes and so sleep, fall asleep, 2. 109; 1 *pr. s.* sleep, 5. 482.
Winter, *pl.* years, 5. 473.
Wirche, *v. inf. in passive sense*, to be made, 9. 474.
Wis, *adv.* surely, certainly, 3. 550, 683; 9. 576, 1067, 1819. A.S. *gewis.*
Wisly, *adv.* surely, 5. 117; 7. 262, 287; 9. 1860; 22. 72; 23. 4, 8.
Wisse, *ger.* to teach, instruct, 9. 491, 2024; *imp. s.* direct, guide, 1. 155; 2 *pr. s. subj.* teach, 5. 74. A. S. *wissian.*
Wiste, *pt. s.* knew, 3. 591; Wist, *pp.* known, 9. 351, 1666.
Wit, *s.* wisdom, 3. 898; mind, 3. 990, 992; feeling, 21. 106; Wittes, *pl.* senses, 21. 98.
Wite, *ger.* to know, 2. 87; 3. 493; 2 *pr. pl.* 3. 16; 15. 20; Witeth, *imp. pl.* 21. 96.
With, *prep.* by, 5. 248, 432.
With-alle, *adv.* withal, 3. 1205.
Withouten, *prep.* without, 3. 943.

Wo, *s.* woe, sorrow; *me is wo*, I am sorry, 3. 566, 573.
Wo, *adj.* sad, grieved, 3. 896, 1192; wretched, 2. 3.
Wode, *s.* wood, 3. 414; 5. 100.
Wode, *adj. pl.* mad, 9. 1809. See **Wood**.
Wol, *pr. s.* desires, wills, 1. 167; will, 3. 559; Wolt, 2 *pr. s.* wilt, 1. 10; Wold, *pt. s.* would gladly, wished to, 4. 124; *god wolde*, would God! 3. 665; Woldest, 2 *pt. s.* wouldst, 3. 561; Wold, *pp.* willed, 18. 11.
Womanhede, *s.* womanhood, 7. 299; 22. 65.
Wonder, *s. as adj.* a wonder, strange, 3. 233; wonderful, wondrous, 3. 61; 9. 674; *as adv.* wondrously, 3. 344; 5. 241.
Wonder-most, *adj. sup.* most wonderful, 9. 2059.
Wone, *s.* habit, custom, 9. 76; 22. 48. See **Woon**.
Woned, *pt. s.* dwelt, 3. 889; *pp.* accustomed, 3. 150.
Woninge, *s.* dwelling, abode, 1. 145.
Wonne, *pp.* won, 5. 105; gained, i. e. approached, 4. 31.
Wood, *adj.* mad, 3. 104; 4. 123; 9. 202; 21. 90. A. S. *wód*.
Wood, *s.* woad, 10. 17. A. S. *wád*.
Wook, 1 *pt. s.* awoke, 5. 695.
Woon, *s.* dwelling, house, 9. 1166. Cf. *woanes*, dwellings, Ancren Riwle, p. 416; Woon, a building, P. Pl. Crede, 172. [Read *goone*, *woone*?]
Woon, *s.* quantity, abundance, 3. 475. See Concise M. E. Dict.
Woot, *pr. s.* knows, 2. 30. See **Wost**.
Worcher, *s.* worker, maker, 4. 261.
Worcheth, *pr. s.* works, 3. 815.
Worchinge, *s.* working, influence, 5. 5.
Worde, *dat.* word, saying, 3. 1311.
Worldes, *gen.* of the world, 5. 53.
Worm-foul, *s.* birds which eat worms, 5. 505.
Worshipe, *s.* praise, honour, 3. 1032, 1230, 1263; 4. 22; glory, 3. 630.
Worthe, *ger.* to become, 4. 24[8]; *wel worthe*, may good befall, 9. 53.
Wost, 2 *pr. s.* knowest, 3. 743; 9. 729; Wostow, *for* Wost thou, knowest thou, 3. 1152; 9. 1000; Wot, 1 *pr. s.* know, 1. 10.
Wounde, *s.* wound, 1. 79; *gen.* wound's, 9. 374; Woundes of Egipte, *pl.* plagues of Egypt; unlucky days so-called, 3. 1207. See note.
Woundeth, *pr. s.* wounds, 6. 3.
Woxen, *pp.* grown, 9. 2082; Woxe, become, 9. 1494.
Wrastling, *s.* wrestling, 5. 165.
Wrathed, *pp.* made angry, 3. 1151.
Wrecche, *s.* unhappy being, 3. 577; Wrecches, *pl.* wretches, 7. 60.
Wreche, *s.* vengeance, 16. 30.
Wreker, *s.* avenger, 5. 361.
Wringe, *v.* squeeze, force a way, 9. 2110.
Writ, *pr. s.* writeth, writes, 9. 973, 1385; Wrot, *pt. s.* wrote, 1. 59; Writen, *pt. pl.* 9. 1504; *pp.* written, 2. 43; Write, 5. 19.
Wroghte, *pt. s.* wrought, fashioned, 4. 259; Wrought, *pp.* made, born, 3. 90.
Wrong, *s.*; *had wrong*, was wrong, 3. 1282.
Wrot, *pt. s.* wrote, 1. 59.
Wroth, *adj.* angry, 5. 504; Wrothe, *pl.* at variance, 3. 582.
Wrye, *v.* (*better* Wreye), betray, 4. 91. [Read *deye*, *wreye*, as in Ar. *and* Ju.]
Wryen, *v.* turn aside, 3. 627.
Wyde, *adj. pl.* wide, 5. 154.
Wyf, *s.* woman, 3. 1037; wife, 3. 1082.
Wyle, *s.* wile, guile, 5. 215.
Wynde, *v.* wind, intertwine, 5. 671.
Wyse, *s.* wise, way, 1. 34; 3. 301, 1097.
Wyse, *adj.* wise, 21. 32; *pl. as s.* wise people, 17. 20.
Wyte, *v.* blame, reproach, 7. 110; 1 *pr. s.* blame, 4. 270. A. S. *witan*.
Wyte, *s.* blame, reproach, 7. 268. A. S. *wite*.

Y.

Yaf, *pt. s.* gave, 3. 1269, 1273; 5. 274; 7. 195; 1 *pt. s.* 4. 167; Yave, 2 *pt. s.* gavest, 16. 19.

Yates, *pl. gen.* gates', 9. 1301.

Y-be, *pp.* been, 9. 411, 1733.

Y-bete, *pp.* beaten, 9. 1041.

Y-blent, *pp.* blinded, deceived, 3. 647.

Y-blowe, *pp.* blown, 9. 1664; bruited by fame, 9. 1139.

Y-bore, *pp.* borne, 9. 590.

Y-bounden, *pp.* bound, 5. 268.

Y-brent, *pp.* burned, 9. 940.

Y-broke, *pp.* broken, 5. 282; 9. 770; Y-broken, 9. 765.

Y-caught, *pp.* caught; *she was y-caught*, the contagion of her charms made itself felt (in me), 3. 838.

Y-cheyned, *pp.* chained, 17. 14.

Y-come, *pp.* come, 7. 25; Y-comen, 9. 1074.

Y-crased, *pp.* cracked, broken, 3. 324.

Ydelnesse, *s.* idleness, 3. 602.

Y-do, *pp.* done, 3. 1236; finished, 5. 542.

Ydole, *s.* idol, 3. 626.

Ydrawe, *pp.* drawn, 7. 70.

Yë, *s.* eye, 3. 184, 808, 981; 4. 39; 9. 291; regard, 5. 630; Yën, *pl.* 2. 18; 4. 111; 6. 1.

Ye, *adv.* yea, 5. 52.

Yelowe, *adj.* yellow, 5. 186; Yelow, 3. 857.

Yelownesse, *s.* yellowness, 19. 11.

Yerde, *s.* rod, *hence* correction, 5. 640.

Yere, *dat.* year, 5. 23; Yeres, *pl. gen.* years', 5. 67.

Yerne, *v.* yearn, 3. 1092.

Yerne, *adv.* eagerly, with interest, 5. 21; quickly, 5. 3; *as y.*, very eagerly, 9. 910.

Yeve, *v.* give, 5. 308; Yeven, 9. 2112; Yeve, *pr. s. subj.* may give, 4. 154; Yeven, *pt. pl. subj.* would give, 9. 1708; Yeve, *imp. s.* 3. 111; Yeven, *pp.* devoted, 7. 111.

Yeving, *s.* giving, what one gives, 4. 230; Yevinge, bounty, 7. 44.

Y-falle, *pp.* fallen, 2. 61; 3. 384.

Y-folowed, *pp.* followed, 3. 390.

Y-formed, *pp.* formed, created, 9. 490.

Y-founde, *pp.* found, 3. 378.

Y-founded, *pp.* founded, set on a foundation, 5. 231; based, 3. 922.

Y-glased, *pp.* glazed, 3. 323.

Y-grave, *pp.* dug, dug out, 3. 164; graven, 9. 1136.

Y-gret, *pp.* greeted, 3. 517.

Y-grounded, *pp.* grounded, 3. 921.

Y-hated, *pp.* hated, 9. 200.

Y-holde, *pp.* held, restrained, 9. 1286.

Yif, *imp. s.* give, 5. 119.

Yift, *s.* gift, 3. 247, 695.

Yis, *adv.* yes, 3. 526; 9. 706; (in answer to a negative), 3. 1309.

Yit, *adv.* yet, notwithstanding, 1. 46; 5. 165, 166.

Yive, *v.* give, 3. 242; *pr. pl.* 3. 695; Yive, *pr. s. subj.* may (he) give, 3. 683; 9. 83; Yiven, *pp.* 3. 765. See Yeve.

Y-knit, *pp.* joined, 21. 32.

Y-knowe, *v.* know, recognise, 9. 1336; *pp.* known, 3. 392; 7. 96.

Y-koud, *pp.* been able to know, known well, 3. 666.

Y-laft, *pp.* left, 3. 792.

Yle, *s.* island, 9. 416, 440; 22. 12.

Yliche, *adj.* like, similar, 9. 1328.

Yliche, *adv.* alike, equally, 3. 9, 803, 1288.

Y-lost, *pp.* lost, 9. 183.

Y-mad, *pp.* made, 9. 120.

Ymageries, *pl.* carved work, 9. 1190, 1304.

Y-marked, *pp.* set down, marked out, planned, 9. 1103.

Y-ment, *pp.* intended, 9. 1742.

Y-met, *pp.* met, 3. 596.

Y-mused, *pp.* mused, reflected, 9. 1287.

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SUPPLEMENT

TO THE SECOND EDITION.

INTRODUCTORY NOTICE.

SINCE the publication of my former edition of the Minor Poems of Chaucer in 1888, several corrections and improvements, both in the Text and Notes, have been made by myself or suggested by others. In particular, my edition of the Complete Works of Chaucer in 1894 naturally led to the reconsideration of several passages. I therefore take the present opportunity of supplying some additional remarks having reference to all parts of the book, viz. the Introduction, the Text, the Notes, and the Glossarial Index.

It is fitting to give precedence to the two Poems which have an excellent claim to be added to the Text, viz. the Balade to Rosemounde and the Balade on Womanly Noblesse. I also append, for illustration, two remarkably good examples of Complaints, obviously written by the same author, and probably at the same time; they are not attributed to Chaucer in the MS. in which they occur, but they are excellent of their kind, and, for my own part, I believe them to be his; especially as they occur immediately after his Complaint to Pitè, and are in a similar strain.

XXIV. TO ROSEMOUNDE. A BALADE.

[This poem was discovered by me in the Bodleian Library on the 2nd of April, 1891. It is written on a fly-leaf at the end of MS. Rawlinson Poet. 163, which also contains a copy of Chaucer's Troilus. At the end of the 'Troilus' is the colophon: 'Here endith the book of Troylus and of Cresseyde.' This colophon is preceded by 'Tregentyll,' and followed by 'Chaucer.' On the next leaf (no. 114) is the Balade, without any title, at the foot of which is 'Tregentil'——'Chaucer,' the two names being written at a considerable distance apart. I believe 'Tregentil' to represent the name of the scribe. In any case, 'Chaucer' represents the name of the author. It is a happy specimen of his humour.]

MADAME, ye ben of al beautè shryne
As fer as cercled is the mappemounde;
For as the cristal glorious ye shyne,
And lyke ruby ben your chekes rounde.
Therwith ye ben so mery and so jocounde,
That at a revel whan that I see you daunce,
It is an oynement unto my wounde,
Thogh ye to me ne do no daliaunce.

For thogh I wepe of teres ful a tyne,
Yet may that wo myn herte nat confounde;
Your seemly voys that ye so smal out-twyne
Maketh my thoght in joye and blis habounde.
So curteisly I go, with lovë bounde,
That to my-self I sey, in my penaunce,
Suffyseth me to love you, Rosemounde,
Thogh ye to me ne do no daliaunce.

From MS. Rawl. Poet. 163, leaf 114. *No title in the* MS. *Readings.* 2. mapamonde. 3. cristall. 4. chekys. 3. ioconde. 6. Reuell; se; dance. 8. Thoght (*see* 16); daliance. 11. semy (*sic*, *read* seemly; fynall, *for* final (*misreading of* fmal). 12. Makyth; ioy; blys. 13. curtaysly.

Nas never pyk walwed in galauntyne
As I in love am walwed and y-wounde;
For which ful ofte I of my-self divyne
That I am trewe Tristam the secounde.
My love may not refreyd be nor afounde;
I brenne ay in an amorous plesaunce.
Do what you list, I wil your thral be founde,
Thogh ye to me ne do no daliaunce.

Tregentil. **Chaucer.**

18. I wounde. 19. deuyne. 20. trew. 21. refreyde (*with* ȝe *above the line, just before it*); affounde. 22. amorouse. 23. ȝyst; wyl. 24. daliance.

XXV. WOMANLY NOBLESSE.

[I first met with the excellent Balade on 'Womanly Noblesse' in MS. Phillipps 9030 (now MS. Addit. 34360) on June 1, 1894. It is ascribed to Chaucer by Shirley; and there is no reason for doubting its authenticity. In fact, it is an excellent specimen of the author's great skill in metrical construction. It consists of three 9-line stanzas, with the rime-formula *a a b a a b b a b*, precisely as in Anelida and Arcite, but rendered excessively difficult by the employment of the *same* rimes in all three stanzas. Even the Envoy is unique in Chaucer, as it consists of a 6-line stanza, with the formula *a b a b a a*.]

Balade that Chaucier made.

So hath my herte caught in remembraunce
Your beautè hool, and stedfast governaunce,
  Your vertues allë, and your hy noblesse,
That you to serve is set al my plesaunce;
So wel me lykth your womanly contenaunce,
  Your fresshe fetures and your comlinesse
  That, whyl I live, my herte to his maistresse
You hath ful chose, in trew perseveraunce,
  Never to chaunge, for no maner distresse.

And sith I [you] shal do this observaunce
Al my lyf, withouten displesaunce,
  You for to serve, with al my besinesse,
[Taketh me, lady, in your obeisaunce,]
And have me somwhat in your souvenaunce.
  My woful herte suffreth greet duresse;

From MS. Addit. 34360, fol. 21, back. *Rejected readings of the* MS. *are here given.* 1. hert. 2. Yowre (*throughout*); hoole; stide-fast. 3. al; hie. 4. yow; sette. 5. likith. 7. whiles; myn hert. 8. triev. 10. *I insert* you. 11. (*Accent on* Al; live. 13. *A line lost; cf.* Pitè, l. 84. 15. hert suffrith grete.

And [loke] how humbl[el]y, with al simplesse,
My wil I conforme to your ordenaunce,
As you best list, my peynes to redresse.

Considring eek how I hange in balaunce
In your servysë; swich, lo! is my chaunce,
Abyding grace, whan that your gentilesse
Of my gret wo list doon allegeaunce,
And with your pitè me som wyse avaunce,
In ful rebating of my hevinesse;
And thinkth, by reson, womanly noblesse
Shuld not desyre for to doon outraunce
Ther-as she findeth noon unbuxumnesse.

Lenvoy.

Auctour of norture, lady of plesaunce,
Soveraine of beautè, flour of womanhede,
Take ye non hede unto myn ignoraunce,
But this receyveth of your goodlihede,
Thinking that I have caught in remembraunce
Your beautè hool, your stedfast governaunce.

16. *I supply* loke; humbly. 17. ordynaunce. 18. for to (*I omit* for). 19. eke. 20. service suche loo. 21. *Perhaps om.* that. 22. grete woo; do. 23. wise. 24. myn. 25. And thinkith be raison that (*too long*). 26. desire; for til do the (*I omit* the). 27. non. TITLE. Lenuoye. 29. Soueraigne; floure. 31. receyvith; goodelyhede. 33. hole; stidefast.

XXVI. COMPLAINT TO MY MORTAL FOE.

[This Complaint follows Chaucer's Complaint to Pitè in MS. Harl. 7578, fol. 15. There is no title but 'Balade'; but the poem is rather a Complaint. I take the title from l. 26; cf. Compl. to his Lady, 41, 64.]

AL hoolly youres, withouten otheres part!
Wherfore? y-wis, that I ne can ne may
My service chaungen; thus of al suche art
The lerninge I desyre for ever and ay.
And evermore, whyl that I livë may,
In trouthe I wol your servaunt stille abyde,
Although my wo encresë day by day,
Til that to me be come the dethes tyde.

Saint Valentyne! to you I rénovele
My woful lyf, as I can, compleyninge;
But, as me thinketh, to you a quarele
Right greet I have, whan I, rememberinge
Bitwene how kinde, ayeins the yeres springe,
Upon your day, doth ech foul chese his make;
And you list not in swich comfórt me bringe,
That to her grace my lady shulde me take.

Wherfor unto you, Cupide, I beseche,
Furth with Venús, noble lusty goddesse,
Sith ye may best my sorowe lesse and eche;
And I, your man, oppressed with distresse,

From MS. Harl. 7578, fol. 15. *Rejected spellings of the* MS. *are here given.* 1. holly; others parte. 2. I wisse. 3. By (*error for* My); arte. 4. desire. 5. while; leue. 6. trought (*sic*); youre; abide. 7. be (*read* by). 12. grete; whanne; remembringe. 13. howe kende. 14. Vppon youre; doith eche foule. 15. lyste; suche comforte.

Can not crye 'help!' but to your gentilnesse:
So voucheth sauf, sith I, your man, wol dye,
My ladies herte in pitè folde and presse,
That of my peyne I finde remedye.

To your conning, my hertes right princesse,
My mortal fo, which I best love and serve,
I recomaunde my boistous lewednesse.
And, for I can not altherbest deserve
Your grace, I preye, as he that wol nat swerve,
That I may fare the better for my trouthe;
Sith I am youres, til deth my herte kerve,
On me, your man, now mercy have and routhe.

21. cry helpe; vnto (*read* to); gentelnesse. 22. safe. 24. fynde I may (*read* I finde); remydie. 25. konnyngge; princes. 26. foo. 27. leudenesse. 29. prey. 30. trouth. 31. herte wol kerue (*omit* wol; *see* XXVII. 39). 32. routh.

XXVII. COMPLAINT TO MY LODE-STERRE.

[This Complaint follows the preceding in the MS. It is simply headed 'Balade,' but is really a Complaint. I take the title from l. 12; cf. Troilus, V. 232, 638, 1392.]

Of gretter cause may no wight him compleyne
Than I; for Love hath set me in swich caas
That lasse joye and more encrees of peyne
Ne hath no man; wherfore I crye 'allas!'
A thousand tyme, whan I have tyme and space.
For she, that is my verray sorowes grounde,
Wol with her grace no wyse my sorowes sounde.

And that, shulde be my sorowes hertes leche,
Is me ayeins, and maketh me swich werre,
That shortly, [in] al maner thought and speche,
Whether it be that I be nigh or ferre,
I misse the grace of you, my lode-sterre,
Which causeth me on you thus for to crye;
And al it is for lakke of remedye.

My soverain joye thus is my mortal fo;
She that shulde causen al my lustinesse
List in no wyse of my sorowes saye 'ho,'
But let me thus darraine, in hevinesse,
With woful thoughtes and my grete distresse,
The which she mighte right wel, every tyde,
If that her liste, out of my herte gyde.

From MS. Harl. 7578, fol. 15, back. *I give rejected spellings of the* MS. 2. y (*for* I); hath me sette in swiche. 3. encrese. 5. whenne. 6. sheo; werry (*read* verray). 7. Wolle; wise. 9. swide (*miswritten for* swiche). 10. *I supply* in; alle manere. 11. Whethre. 12. mys; loode-. 13. Whiche. 14. alle; remydie. 15. suueraine; foo. 16. alle. 17. Liste; wise; say hoo. 18. lete. 19. wooful; grette. 20. sheo. 21. oute; guyde.

But it is so, that her list, in no wyse,
Have pitee on my woful besinesse;
And I ne can do no maner servyse
That may me torne out of my hevinesse;
So woldë god, that she now wolde impresse
Right in her herte my trouthe and eek good wille;
And let me not, for lakke of mercy, spille!

Now wele I woot why thus I smerte sore;
For couthe I wele, as othere folkes, feyne,
Than neded me to live in peyne no more,
But, whan I were fro you, unteye my reyne,
And, for the tyme, drawe in another cheyne.
But woldë god that al swich were y-knowe
And duly punisshed of hye and lowe.

Swich lyf defye I, bothe in thought and word,
For yet me were wel lever for to sterve
Than in my herte for to make an hord
Of any falshood; for, til deth to-kerve
My herte and body, shal I never swerve
From you, that best may be my fynal cure,
But, at your liste, abyde myn aventure;

And preye to you, noble seint Valentyne,
My ladies herte that ye wolde enbrace,
And make her pitee to me more enclyne
That I may stonden in her noble grace
In hasty tyme, whyl I have lyves space:
For yit wiste I never noon, of my lyve,
So litel hony in so fayre hyve!

22. liste; wise. 24. kanne; maner seruice. 25. be (*read* me); oute. 26. sheo nowe. 27. herre (*read* her); trough (!); eke. 28. lette; lake. 29. woote, why that I thus smerte so sore (*two syllables too much*). 30. couth; sayne (*read* feyne). 31. Thanne nedes. 32. whenne. 33. into (*read* in); a-nothre. 35. punisshede both of high (*om.* both). 36. swiche; thoughte; worde. 37. yette. 38. Thanne; hoorde. 39. falshode; deth the kerue (*but see note below*). 40. neuere. 46. here. 47. whiles. 48. yitte; neucre none; lyfe. 49. hiue.

NOTES TO THE PRECEDING POEMS.

XXIV. To Rosemounde.

This graceful Balade is a happy specimen of Chaucer's skill in riming. The metre is precisely that of 'Fortune,' resembling that of the Monkes Tale with the addition of a refrain; only the same rimes are used throughout. The formula is *ababbcbc*.

2. 'As far as the map of the world extends.' *Mappemounde* is the F. *mappemonde*, Lat. *mappa mundi*. It also occurs in Gower, Conf. Amant. iii. 102.

9. *tyne*, a large tub; O.F. *tine*. A similar phrase occurs in the Chevalier du Cigne, as given in Bartsch, Chrest. Française, 350. 23: 'Le jour i ot plore de larmes pleine tine.' Cotgrave has:—'*Tine*, a Stand, open Tub, or Soe, most in use during the time of vintage, and holding about three or four pailfuls, and commonly borne by a Stang, between two.' We picture to ourselves the brawny porters, staggering beneath the *stang*, on which is slung the 'tine' containing the four or five pailfuls of the poet's tears.

10. The poet, in all his despair, is sustained and refreshed by regarding the lady's beauty.

11. *seemly*, excellent, pleasing; the MS. has *semy*, by error.

smal, fine in tone, delicate; perhaps treble. A good example occurs in the Flower and the Leaf, 180:—

> 'With voices sweet entuned, and so *smalle*,
> That it-me thoughte the swetest melodye,' &c.

Cf. 'his vois gentil and *smal*'; Cant. Tales, A 3360; and 'A vois he hath as *smal* as hath a goot'; A 688. The reading *fynall* (for *finall*) arose from mistaking the long *s* (ſ) for *f*, and the *m* for *in*.

out-twyne, twist out, force out; an unusual word.

17. 'Never was pike so involved in galantine-sauce as I am completely involved in love.'

This is a humorous allusion to a manner of serving up pikes

which is well illustrated in the Fifteenth-Century Cookery-books, ed. Austin, p. 101, where a recipe for 'pike in Galentyne' directs that the cook should 'cast the sauce *under him and above him*, that he be *al y-hidde* in the sauce'. At p. 108 of the same, we are told that the way to make 'sauce galentyne' is to steep crusts of brown bread in vinegar, adding powdered cinnamon till it is brown; after which the vinegar is to be strained twice or thrice through a strainer, and some pepper and salt are to be added. Thus 'sauce galentine' was a seasoned pickle. See further in the note to X. 16, at p. 371.

20. 'True Tristram the second.' For *Tristram*, see note to V. 290, p. 296. Tristram was a famous example of truth or constancy, as his love was inspired by having drunk a magic love-potion, from the effects of which he never recovered. The MS. has *Tristam*; the spelling *Tristan* occurs in Old French.

21. *refreyd*, cooled down; lit. 'refrigerated'. This rare word occurs twice in Troilus; ii. 1343, and v. 507; also in the Cant. Tales, I. 341. Dr. Murray tells me that no writer but Chaucer is known to have used this form of the word, though Caxton has *refroid*, from Continental French; whereas *refreyd* is of Anglo-French origin.

afounde, sink, be submerged. See O.F. *afonder*, to plunge under water, also to sink, in Godefroy; and *affonder* in Cotgrave. Chaucer found this rare word in Le Roman de la Rose, 19914. See *Afounder* in New E. Dictionary.

XXV. Womanly Noblesse.

Title. I take the title from l. 25; cf. Troil. i. 287. The metre exhibits the nine-line stanza, as in Anelida, 211–9; but the same rimes occur in all three stanzas. The six-line Envoy is unique. There are 19 lines ending in *-aunce*, 12 in *-esse*, and 2 in *-ede*. The first 21 lines of the Complaint of Venus exhibit 6 rimes in *-aunce*, and 12 in *-esse*.

1. Note how lines 1 and 2 are re-echoed in ll. 32, 33. For a precisely similar effect, see Anelida, 211, 350.

8. *ful chose*, fully chosen; parallel to *ful drive* in C. T., F 1230.

13. A line lost. Dr. Furnivall proposed to read—'Taketh me, lady, in your obeisaunce', which I adopt; cf. II. 84.

14. *souvenaunce*, remembrance; not found elsewhere in Chaucer.

16. *humblely* is trisyllabic; see Leg. Good Women, 156; Troil. ii. 1719, v. 1354.

20. *lo* adds emphasis to *swich*; cf. *lo, this*, Troil v. 54; *lo, which*, Troil. iv. 1231.

22. *allegeaunce*, alleviation. The pp. *allegged*, allayed, occurs in Boeth. bk. iv. pr. 4. 12.

26. *outraunce*, extreme violence, great hurt; see Godefroy.

27. *unbuxumnesse*, unsubmissiveness; cf. *buxumnesse* in the Glossary.

XXVI. To my Mortal Foe.

1. Cf. XXII. 87 (p. 221); Troil. v. 1318, i. 960.

3. 'Love hath me taught no more of his art,' &c.; XXI. 42–3 (p. 214).

9. Cf. IV. 13, 14; XXVII. 43; V. 386–9; XXII. 85–6.

14. 'Whan every foul [ther] chesen shal his make'; XXII. 86. Cf. V. 310.

19. *eche*, augment; 'hir sorwes *eche*', Troil. i. 705; and see the Glossary.

27. 'And to your trouthe ay ¶ me recomaunde'; Troil. v. 1414. 'He gan him recomaunde unto hir grace'; Troil. ii. 1070; cf. Troil. iv. 1693. 'I am a *boistous* man'; C. T., H 211.

29–31. Cf. XXVII. 39, 40.

XXVII. To my Lode-Sterre.

This Complaint is closely allied to the preceding. Compare XXVI. 26 with XXVII. 15; XXVI. 9 with XXVII. 43; and XXVI. 29–31 with XXVII. 39, 40.

5. Cf. 'whyl I have tyme and space'; C. T., A 35.

7. *sounde*, heal; see the Glossary.

8. Cf. 'my lyves leche', III. 920; 'my soules leche', I. 134. Perhaps read *hertes sorwes leche*; cf. Troil. ii. 1066.

10. Cf. 'as *in* his speche'; Troil. ii. 1069.

18. *let*, (she) lets, allows. *darraine*, do battle, maintain my cause; hence *with* in l. 19 means 'against'. This intransitive use of *darraine* is rare, but 'battle' may be understood; and to *darraine bataille* meant 'to maintain in vindication of a claim'. See *Deraign* in the New E. Dictionary. And cf. Cant. Tales, A 1631, 2097.

20. *every tyde*, at every time, at all times.

26. *impresse*; cf. Troil. ii. 1371.

28. *spille*; 'Why will ye suffre than that thus I *spille*?' XXI. 121.

32. *reyne*, bridle; for this image cf. VII. 184.

33. Cf. 'in thy cheyne', C. T., F 1356; 'in my cheyne', VII. 284; 'in his cheyne', VI. 16.

39. MS. *deth the kerue.* As *e* and *o* are constantly confused, the prefix *to* (written apart from *kerue*, as usual) may have looked like *te*, and may easily have been altered to *the* (= thee). But we have *forkerveth* in the Manciples Tale, H 340; and cf. the parallel passage above, in XXVI. 29-31.

47. Here *spac-e* rimes with *embrace*, whereas in l. 5 it rimes with *allas*. This is not more irregular than the riming of *embrace* with *compas* in XX. 7. Cf. *plac-e* in C. Tales, B 1910, with its variant *plas* in the same, B 1971.

SUPPLEMENT TO THE INTRODUCTION.

I here make a note of some of the most useful sources of information regarding the Minor Poems.

Anglia: Zeitschrift für englische Philologie: ed. R. P. Wülker. Halle. 1878–96.

II. 532; on the Ch. Soc. publications (Koch). III. 179; on the Parson's Tale and Minor Poems (Koch). III. 554; on Ward's Life of Chaucer (Koch). IV. Appendix. 44; Minor Poems (Schröer); 93. (Koch). VI. Appendix. 91; Book of the Duchesse (Koch). VII. Appendix. 24, 203; Ho. of Fame, ed. Willert (Koch, Willert). XIV. 233; Boccaccio's Amorosa Visione (Köppel). XVI. 264; Ho. Fame, l. 1227.

Englische Studien; ed. Dr. E. Kölbing; Heilbronn; 1878–96.

III. 209; on the Ho. of Fame (Rambeau). XV. 399; Minor Poems; Legend; Ho. of Fame (Koch). XVII. 189; dates of Chaucer's Poems (Köppel). XI. 163, XIII. 528, XVIII. 104, 106; Romaunt of the Rose.

Kaluza, Max: Chaucer und der Rosenroman. Berlin, 1893.

Kittredge, G. L.: on the Rom. of the Rose; in Studies and Notes in Philology and Literature. Boston, U. S. A., 1892.

Koch, J.: A Critical Edition of some of Chaucer's Minor Poems. (Wissenschaftliche Beilage zum Programm des Dorotheenstädtischen Realgymnasiums. Ostern, 1883.) Berlin, 1883 (Programm no. 93).

Lange, Max: Untersuchungen über Chaucer's Boke of the Duchesse; Halle, 1883.

Lounsbury, T. R.: Studies in Chaucer. 3 vols. London, 1892.

——: The Parlement of Foules. Boston, U. S. A., 1891.

Machault: Les Œuvres de G. de Machault, ed. P. Tarbé; Reims and Paris, 1849.

Piaget, A.: Oton de Granson et ses Poésies. (Extrait de la *Romania*, tome xix.) Paris, 1890.

Pollard, A. W.: Chaucer Primer.

Roman de la Rose; ed. Méon. 4 vols. Paris, 1813.

Sandras, E. G.: Étude sur Chaucer; Paris, 1859. (See review by Ebert, tr. in Essays on Chaucer; Ch. Society.)

Seelmann, W.: Die Vogelsprachen (Vogelparlamente) der mittelalterlichen Litteratur. (From the Jahrbuch des Vereins für niederdeutsche Sprachforschung. Jahrgang, 1888.) Norden and Leipzig, 1889.

Sweet, H.: Second Middle English Primer; Oxford, 1886.

Ten Brink, B.: Chaucer: Studien zur Geschichte seiner Entwicklung; Münster, 1870.

—— Chaucer's Sprache und Verskunst; Leipzig, 1884.

—— Early English Literature, &c. 3 vols. London, 1883-96.

Willert, Hans: G. Chaucer, The Hous of Fame; Berlin, 1888.

Besides the above, I may mention my edition of Chaucer in six volumes (Oxford, 1894). The introduction to vol. vi, in particular, gives much information regarding Chaucer's dialect, grammar, and metre.

Introd. p. xi, l. 2. In Anglia, xiii. 186, Dr. Köppel opines that this line is parenthetical, and explains it thus—'He wrote also, many a day since (Dante doth so express himself in English)—the piteous story of Ceyx and Alcion'. I am unable to see any sense in this; but others perhaps may be more fortunate. I would rather explain it thus—'He wrote also, many a day since, *Dante in English*—(so he expresses himself) —the piteous story' &c. By *so* I understand 'like Dante'. It is really of no consequence; for, as I show on p. xii, Lydgate knew the House of Fame well enough; and he knew it to be Chaucer's, for Chaucer claimed it himself.

P. xvii. Thynne reprinted (in 1532) all the genuine minor poems that had previously been printed by Caxton and Julian Notary, and added the *Complaint to Pity*, *Book of the Duchesse*, and *Lak of Stedfastnesse*.

The dates of the first four editions are 1532, 1542, about 1550, and 1561. Occasionally, the booksellers try to sell the edition of 1550 (being undated) as a *second* edition, pretending that it was printed before 1542. A very slight collation of the texts proves that this is false. Thus, in 1542, the Plowman's Tale *follows* the Parson's Tale; but in later editions it *precedes* it. It is absurd to suppose that it first *preceded* it, then *followed* it, and then *preceded* it again! In fact, the first edition gives the most correct text, and the later ones grow gradually worse, by the insertion of fresh errors.

See, as regards this and other points concerning the bibliography of Chaucer, Notes and Queries, 6th Series, VIII. 381; IX. 138, 141, 361, 422, 462; X. 3, 64, 422.

Thynne's first edition (1532) contains the pieces numbered 1-27, and 31-40, on pp. xix-xxi; in the same order. Nos. 28-30 (all by Lydgate) were added by Stowe in 1561, merely to fill up a blank half-column! He also supplied no. 41, from MS. Trin. Coll. R. 3. 19, to fill up a small blank space.

P. xix; no. 11. The words 'made by Ihon lidgate' are not in the earliest editions, but were added by Stowe. However, the ascription is quite correct.

P. xx; no. 36. Thynne has the same absurd error; he prints 'vyllage.' Caxton has 'vilage'; see p. xvi.

P. xxv. It is no longer possible to doubt the genuineness of Fragment A (lines 1–1705) of the Romaunt of the Rose. It is quoted verbally in Lydgate's Complaint of the Black Knight, written about 1401. On the other hand, Fragment B (lines 1706–5810) contains Northumbrian forms (in rime), and treats the final *-e* in a way which Chaucer nowhere adopts.

As to no. 6, note that Lydgate praises a lady named Margaret; see Temple of Glas, ed. Schick, p. 64, l. 395.

P. xxvii; no. 26. The MSS. shew that this piece, printed without any break in all the editions, really consists of two totally different and independent poems, both by Lydgate. The Ballade in commendation of our Ladie consists of 19 stanzas only. The remaining 16 stanzas are addressed to an earthly mistress, beginning—

> 'I have none English conuenient and digne
> Myne hartes heale, lady, thee with to honour.'

It is at the end of the *third* stanza of the latter poem that he quotes the first line of Merciless Beauty.

P. xxviii; no. 31. The MS. copy of the Cuckoo and Nightingale, marked Ff. 1. 6 in the Cambridge Univ. Library, has the colophon: 'Explicit Clanvowe.' We may safely conclude that 'Clanvowe' was the author's name; a scribe's name frequently has 'quod' before it, but not 'explicit.'

Moreover, there can be little doubt as to his identity. Sir John Clanvowe, who must have been known (by name at least) to Hoccleve, as appears from the mention of their names in the same document (quoted in Hoccleve's Poems, ed. Furnivall, p. x) died before April, 1390. But Sir Thomas Clanvowe seems to have been a well-known person at court. He was one

of twenty-five knights who accompanied John Beaufort (son of John of Gaunt) to Barbary in 1390 (Wylie, Hist. of Hen. IV, iii. 261). He was of a Herefordshire family, from Wigmore (Inquisitiones post Mortem), and was a friend of 'prince Hal.' This accounts, in the most natural manner, for the dedication of the poem to 'the quene at Wodestok.' The queen was Joanna of Navarre, married to Henry IV on Feb. 7, 1403; who held the manor and park of Woodstock as a part of her dower (Wylie, Hist. Hen. IV, ii. 284). We may safely date the poem between 1403 and 1410, when the Lollards (of whom Clanvowe was one) fell into disgrace. It is one of the earliest and best of the poems that imitate Chaucer's versification.

P. xxix; no. 38. This little poem has been carefully edited by Schick; see his edition of the Temple of Glas, p. 68. He thinks, as I do, that it is certainly Lydgate's; and indeed, Lydgate was very fond of anything that could take the form of a sort of catalogue. It is founded on the medieval list of the *Duodecim Abusiones*, or Twelve Abuses; which are as follows.

Rex sine saplentia.	Episcopus sine doctrina.
Dominus sine consilio.	Mulier sine castitate.
Miles sine probitate.	Iudex sine iusticia.
Diues sine elemosina.	Populus sine lege.
Senex sine religione.	Seruus sine timore.
Pauper superbus.	Adolescens sine obediencia.

P. xxxi; l. 3. This poem, apparently on *The Fall of Man*, is really a portion of Lydgate's *Court of Sapience*; see Schick's edition of the *Temple of Glas*, p. clx. (footnote).

P. xxxi; l. 8. By 'queen Iane' is meant, of course, Joan of Navarre, who married Henry IV in 1403.

P. xxxii; l. 12. We must remember that Lydgate actually speaks of Chaucer by the name of Galfride, in his Troy-boke, at least twice; bk. ii. c. 15, bk. iii. c. 25; nevertheless, Schick contends that I am wrong as to this point, and that the 'craft of Galfride' means the art of poetry, as expounded by Geoffrey de Vinsauf. I now think that he is right, but this only provides one more argument against the genuineness of the Court of Love; for it is inconceivable that the author of the Nonnes Preestes Tale should acknowledge the superior merit of a versifier whom he has so severely satirised. Besides, it clearly belongs to the sixteenth century, and the names *Philogenet* and *Philobone*, which occur in it, savour of the time of the 'revival of learning.' Chaucer, indeed, uses the name *Philostrate* in

the Knightes Tale (A 1428), but he merely copies it from Boccaccio; and it is amusing to find that Boccaccio himself did not understand it.

P. xxxii; no. 62. A second MS. of *The Isle of Ladies* is now in the British Museum (MS. Addit. 10303). Both MSS. are of the sixteenth century.

P. xxxii; no. 63. There was once a manuscript copy of this poem in the Marquis of Bath's Chaucer MS. at Longleat, written *after* 1450; but it has disappeared (*Academy*, Jan. 19, 1878).

P. xxxiii; l. 5. I have found the word *henchman* (but spelt *henksman*) as early as 1392; see Skeat, A Student's Pastime, p. 344.

P. xxxiii. Nos. 66, 67, and 68 first appeared, at the end of the Table of Contents, in the edition of 1542. These were taken from MS. Trin. Coll. Camb. R. 3. 13, a MS. which also contains the Canterbury Tales; and this no doubt suggested their insertion. See Todd's Illustrations of Chaucer, p. 120.

P. xxxiii; footnote. *Plesure* occurs once, in XXI. 126; but as it is not found at the end of a line, its pronunciation is left doubtful.

P. xxxv; no. 71. It was pointed out by Mr. M. Liddell (*Athenæum*, Dec. 28, 1895) that this stanza is really taken from the Prologue to John Walton's verse translation of Boethius, written in 1410. See Warton's Hist. of Eng. Poetry, sect. 20; ed. Hazlitt, iii. 39.

P. xxxvi (conclusion). The Romaunt of the Rose, as we now have it, is here included among the spurious pieces. The first fragment (which is admittedly genuine) extends to somewhat less than a fourth part of the whole.

P. xxxviii. MS. P. also contains a copy of no. XII. We may add to the list of MSS. the following:—

Phillipps 9053.—II. VII. XIX. XXI (of which it preserves the unique final stanza).

Phillipps 8299.—XII.

Phillipps 9030 (now MS. Addit. 34360 in the British Museum). —XXV.

Rawlinson Poet. 163; Bodleian Library.—XXIV.

Arch. Selden. B. 10; Bodleian Library.—XI. XII.

Hatton 73; Bodleian Library.—XII. XIV.

P. xxxix. Hence it follows that we may add the following to the MS. copies of the poems.

II. *Also in* Phillipps 9053.

VII. *Also in the same.*

XI. ***Also in*** Arch. Seld. B 10.

XII. ***Also in*** P.; Arch. Seld. B 10; Hatton 73; Phillipps 8299.

XIV. ***Also in*** Hatton 73.

XIX. ***Also in*** Phillipps 9053.

XXI. ***Also in the same***; with an additional stanza and the ascription of the poem to Chaucer,

P. xli; l. 9. This curious poem is really Lydgate's *Reason and Sensualite*, which, according to Schick, is his finest production; see Temple of Glas, ed. Schick, p. cxlvii. I quote it (by its correct title) on p. 349 above.

P. xlv; l. 5. The *Dreme of a Lover* is certainly the same as the *Temple of Glas*; see Schick's edition of the latter, p. xxiii.

P. xlv; l. 10. Schick thinks that the passage here quoted refers to Lydgate's *Temple of Glas*, but he agrees with me in saying that we have Shirley's authority for attributing *The Black Knight* to Lydgate. And the internal evidence is decisively in the same direction.

P. xlvi; l. 5. The *Fall of Man* really forms a part of Lydgate's *Court of Sapience* (Schick, p. clx).

P. xlvii; line 3 from bottom. Better spelt De Deguilleville, which should also be substituted in l. 3 of note 2.

P. lvi; l. 11. *Add*—We may roughly divide the better MSS. into two sets, thus: (*a*) C. Gl. L. Jo.; (*b*) F. B. Gg. See Koch, in Anglia, iv. b. 100.

The metre of this poem is worthy of notice. Chaucer, who introduced it from the French, uses it again in the *Former Age*, *Lenvoy to Bukton*, and the *Monkes Tale*; cp. p. 468. More complex examples of it, with repeated rimes, are seen in the *Balade to Rosemounde*, *Fortune*, and *Venus*. By adding to it an Alexandrine line, we obtain the Spenserian stanza.

P. lvii. *Add* (*respecting* no. II.)—The least valuable MSS. seem to be Ff., Ph., and Lt. The rest may be divided into three sets, viz. A, Ba, and Bb, the two last going back to a common source B. These are: (A)—Sh. Ha.; (Ba)—F. B.; (Bb)—Tn. Trin. See Koch, in Anglia, iv. b. 96. In this poem we have the earliest known example, in English, of the famous 7-line stanza, which Chaucer adopted from Machault.

P. lix. *Add* (*respecting* no. III.)—This poem is written in the common metre of four accents, borrowed from French, and already in use before Chaucer's time, as in the poem of Havelok. There are only two other examples in Chaucer, viz. the Hous of Fame and the Romaunt of the Rose (fragment A).

P. lix; no. IV. *Add*—The 'Mars' 9-line stanza, unique in

Chaucer, was copied by G. Douglas (Palace of Honour, part 3), and by Sir D. Lyndesay (Prol. to Testament of Papyngo).

P. lxvii; no. V. Prof. Ward follows Koch. In l. 17, I correct the text to 'referring back to.' Prof. Ward has: 'written on or about.' This is an oversight. Chaucer could not tell that the betrothal would last nearly a year, till the marriage had taken place. That is to say, it was written in 1382.

P. lxviii. The stanza quoted on this page is not really from Lydgate's Ballade in Commendacion of our Ladie, which consists of only 19 stanzas; but is the *third* stanza of Lydgate's Ballade to his Soverain Lady (as I call it), which, in all the editions, is joined on to it without any break. See p. 478.

P. lxix; l. 23. It is objected that the form *Dalida* occurs very early, viz. in the Septuagint version of the Old Testament; but this does not affect the argument, as the Septuagint was in Greek.

P. lxx; no. VII. The principal MSS. may be thus grouped. A and B are two groups, of which the former may be subdivided into Aa and Ab. (Aa)—F. B. (Ab)—T. D. Lt. (B)—Harl. Cx. See Koch, in Anglia, iv. b. 102.

P. lxxii. Lydgate seems to have been indebted to the Hous of Fame for the general idea of his poem called *The Temple of Glas*, and even for the title of it (see Ho. Fame, 120). See the admirable edition of this poem by Dr. J. Schick (Early Eng. Text Society).

P. lxxv; no. XIII. Henry Scogan died in the 9th year of Henry IV, i. e. 1407–8 (Inquisitiones post Mortem, iii. 315). Hence the poem is probably earlier than 1407. A very likely date is about 1405, when the young princes were aged, respectively, 17, 16, 15, and 14.

P. lxxvi; third quotation. In l. 3, ed. 1621 has 'lesse'; but it is obviously a printer's error for 'losse,' which is the reading in ed. 1532 and even in the third undated edition.

P. lxxx; no. XVIII. *Add the following*:—Much new light has lately been thrown upon this poem by Dr. A. Piaget, who contributed an article to *Romania*, tome xix, on 'Oton de Granson et ses Poésies,' in 1890. The author succeeded in discovering a large number of Granson's poems, including, to our great gain, the three Balades of which Chaucer's 'Compleynt of Venus' is a translation. I am thus enabled to give the original French below; pp. 484, 485.

He has also given us an interesting account of Granson himself, for which I must refer my readers to his article. It

appears that Froissart mentions Granson at least four times (twice in bk. i. c. 303, A. D. 1372; once in c. 305; and once in c. 331, A. D. 1379), as fighting on the side of the English; see Johnes' translation. He was in Savoy from 1389 to 1391; but, in the latter year, was accused of being concerned in the death of Amadeus VII, count of Savoy, in consequence of which he returned to England, and in 1393 his estates in Savoy were confiscated. It was on this occasion that Richard II assigned to him the pension above mentioned. With the hope of clearing himself from the serious charge laid against him, Granson fought a judicial duel, at Bourg-en-Bresse, on Aug. 7, 1397, in which, however, he was slain.

Now that we have the original before us, we can see clearly, as Dr. Piaget says, that Chaucer has certainly not translated the original Ballades verbally[1] throughout. He does so sometimes, as in ll. 27, 28, 30, 31, in which the closeness of the translation is marvellous; but, usually, he paraphrases the original to a considerable extent. In the first Balade, he has even altered the general motive; in the original, Granson sings the praises of his lady; in Chaucer, it is a lady who praises the worthiness of her lover.

It also becomes probable that the title 'The Compleynt of Venus,' which seems to have been suggested by Shirley, is by no means a fitting one. It is not suitable for Venus, unless the 'Venus' be a mortal; neither is it a continuous 'Compleynt,' being simply a linking together of three separate and distinct Balades.

It is clear to me that, when Chaucer added his Envoy, he made the difficulties of following the original closely and of preserving the original metre his excuse; and that what really troubled him was the difficulty of adapting the French, especially Balade I., so as to be acceptable to the 'Princess' who enjoined him to translate these Balades. In particular, he evidently aimed at giving them a sort of connection, so that one should follow the other naturally; which accounts for the changes in the first of them. It is significant, perhaps, that the allusion to 'youth' (F. *jeunesce*) in l. 70 is entirely dropped.

On the whole, I think we may still accept the theory that this poem was written at the request (practically, the command) of Isabel, duchess of York, the probable 'Venus' of the 'Com-

[1] In l. 81, the copies have:—'To folowe *word by word* the curiosite,' but this makes the line too long by a whole foot. I much suspect that we ought merely to read *in word*.

pleynt of Mars.' Chaucer seems to have thrown the three Balades together, linking them so as to express a lady's constancy in love, and choosing such language as he deemed would be most acceptable to the princess. He then ingeniously, and not without some humour, protests that any apparent alterations are due to his own dulness and the difficulties of translating verbally, and of preserving the rimes.

In l. 31, the F. text shews us that we must read *Pleyne*, not *Pleye* (as in the MSS.). This was pointed out by Mr. Paget Toynbee.

I here give the three Balades by Graunson, in the original French.

I.

Il n'est confort que tant de biens me face,
Quant je ne puis a ma dame parler,
Comme d'avoir temps, loisir et espace
De longuement en sa valour penser,
Et [de] ses doulz fais femenins recorder
Dedens mon cuer. C'est ma vie, par m'ame,
Ne je ne truis nul homme qui me blasme,
Car chascun a joye de li loer.

Il a en li bonté, beauté et grace,
Plus que nulz homs ne saroit deviser.
C'est grant ëur quant en si pou de place
Dieux a voulu tous les biens assembler.
Honneur la vuelt sur toutes honnorer.
Oncques ne vi si [douce et] plaisant dame
De toutes gens avoir si noble femme;
Car chascun a joye de li loer.

Ou qu'elle soit, bien fait et mal efface.
Moult bien li siet le rire et le jouer.
Son cuer esbat et les autres soulace
Si liement qu'on ne l'en doit blasmer.
De li veoir ne se puet nulz lasser.
Son regart vault tous les biens d'un royaum
Il semble bien qu'elle est tres noble femme,
Car chascun a joye de li loer.

II.

Certes, Amours, c'est chose convenable
Que voz grans biens [vous] faciez comparer:
Veillier ou lit et jeuner a la table,
Rire plourant et en plaignant chanter,

Baissier les yeux quant on doit regarder,
Souvent changier couleur et contenance,
Plaindre en dormant et songier a la dance
Tout a rebours de ce qu'on vuelt trouver.
Jalousie, c'est l'amer du deable;
Elle vuelt tout veoir et escouter,
Ne nulz ne fait chose si raisonnable
Que tout a mal ne le vueille tourner.
Amours, ainsi fault voz dons acheter,
Et vous donnez souvent sanz ordonnance
Assez douleur et petit de plaisance,
Tout a rebours de ce qu'on vuelt trouver.
Pour un court temps le gieu est agreable;
Mais trop par est encombreux a user,
Et, ja soit il a dames honnorable,
A leurs amis est trop grief a porter.
Toudiz convient souffrir et endurer,
Sans nul certain languir en esperance,
Et recevoir mainte male meschance,
Tout a rebours de ce qu'on vuelt trouver.

III.

Amours, sachiez que pas ne le vueil dire
Pour moy getter hors des amoureux las;
Car j'ay porté si long temps mon martire
Que mon vivant ne le guerpiray pas.
Il me souffist d'avoir tant de soulas
Que veoir puisse la [belle et] gracieuse;
Combien qu'el est [en]vers moy dangereuse,
De li servir ne serai jamaiz las.
Certes, Amours, quant bien droit [je] remire
Les haulx estas, les moyens et les bas,
Vous m'avez fait de tous les bons eslire,
A mon avis, le meilleur, en tous cas.
Or aime, cuer, ainsy que tu pourras;
Car ja n'aras paine si doulereuse,
Pour ma dame, que ne me soit joieuse;
De li servir ne seray jamaiz las.
Cuer, il te doit assez plus que souffire
D'avoir choisy ce[lle] que choisi as.
Ne quiers [or] plus royaume ne empire,
Car si bonne jamaiz ne trouveras,
Ne si belle par mes yeux ne verras:
C'est jeunesce sachant et savoureuse.
Ja soit elle de m'amour desdaigneuse,
De li servir ne seray jamaiz las.

VARIOUS READINGS IN THE TEXT.

I. 8. *Or read*—Venquisshed me hath; *read as* Venqu'ssh-ĕd m'hath. The elision of the *e* in *me* is occasionally found; see note to II. 11.

I. 86. If we keep the reading *bothe have*, read it as *both'hav-ĕ*. I altered it because *have* is so often a monosyllable.

I. 163. The repetition of *his herte* in ll. 163, 164 is suspicious, and a verb is wanted. And I am convinced that *pighte* is a scribal error for *prighte*, pricked, pierced; *pighte* means 'pitched.' I would read—'And [suffred] eek, that Longius him prighte.' Koch puts *Dreygh* for *And*, but it is hardly the right word; it means 'suffered' in the sense of the Scottish *dree*, and does not give the right shade of meaning. The use of *eek* suggests the repetition of the verb *suffre*.

I. 181. MS. Gg. supplies *bright* after *lady*; if we alter this to the vocative form *bright-e*, we mend the line without inserting *bothe* from Harl. 2251. Read—'Now lady brighte, sith thou canst and wilt.'

I. 183. Or read—'Bring us unto that', &c.

II. 16. Insert *a* before *stoon*; it occurs in MS. Lt. and in Thynne; cf. VII. 170. Read—'Deed as a stoon'.

II. 61. The reading *y-falle* is confirmed by Thynne, who, however, misspells it *yfal*.

III. 14. Koch would retain *sorwful*, but it requires too much contraction to make it acceptable; *sory* would do better.

It is almost hopeless to reconstruct the text of this poem; either the authorities are very bad, or the text was poor from the beginning, and the rules for scansion inconsistent.

III. 36. Or read—'I hold-ë hit be a siknesse.'

III. 76. The reading of Th. F. is 'Now for to speke of Alcyone his wyf', which is obviously too long. It is clear that *Alcyone* is a gloss upon *his wyf*, which has crept into the text. Read, with Ten Brink—'Now for to speke[n] of his wyf'.

III. 82. *her thoghte*, repeated from l. 81, is very poor. Read —'Hit was not wel [he dwelte] so'; i.e. it was not right that he should tarry so long.

III. 86. Perhaps read—'That hadde, alas! this noble wyf'. The MSS. have *alas* in l. 87, where it is not wanted (Koch).

III. 129. 'Ne coude she' [illegible] read more smoothly.

III. 130. Or read—'That made her to slepe sone'.

III. 131. As far as scansion goes, *right* can be got into the line: but the repetition of it in line 132 is then unpleasant.

III. 136. Here again, *Iuno* can be read: but we had her just above, in l. 132: and *she* makes the line much smoother.

III. 150. Or read—'Right as hit was wont to do'.

III. 154. Keep *ne* before *stente*, if you will.

III. 207. *body* would read better if followed by a vowel. I should like to read—'Bury my body, at whiche a tyde'; i.e. *whenever* you find it. This improves the sense even more than the metre.

III. 348. Koch would read—'And I herd' going, up and doune'. This emphasis on *I* is very harsh; it were far better to omit *And* altogether. This would give—'I herdë going, up and doune'.

III. 479. Or read—'Is deed, and is fro me a-goon'. So Lange.

III. 517. Or read (with Lange)—'And grettë him, as I best coude'.

III. 548. Or read—'But certes, [good] sir, if that ye'.

III. 647. Retain—'Ful many oon háth she thus y-blent'.

III. 681. Much better is—'My wille, whan my fers she caughte'; due to Koch.

III. 751. Better (with Koch)—'That thou hoolly, with al thy wit'. I. e. omit *shall*, and construe *Do* as a subjunctive.

III. 840. Koch would omit *maner*, but the loss of it reduces the emphasis. I believe that *counseyl* is a mere gloss for *reed*. Note the improvement—'No maner reed, but at her look'.

III. 1020. For *wolde not* read *nolde* (Koch).

III. 1040. Koch proposes—'My worldes welfare and goddisse'. But *goddisse* is inadmissible in Chaucer; the reference to XVI. 15–17 is not to the point, as the syllable *-es* is there unaccented and the vowel obscure.

III. 1060. Koch would omit *al*; I would rather omit *the*. Or read *ál th'*, with the *e* of *the* almost suppressed.

III. 1069. Read *Antilogus*; see note on this line at p. 491.

III. 1141. Or read—'Or have ye oght [y-]doon amis'.

III. 1193. I am clear that *brast* is here an elided form of *braste*, pt. t. subj., meaning 'would burst.'

IV. 25, 26. F. has *departyng*, *morwnyng*, but the forms in *-ingę* are required; see my ed. of Chaucer, vol. vi. p. lxviii.

IV. 28. Omit *hath*, with several MSS. (Koch). Thynne retains *hath*, but it is hardly wanted.

IV. 103. Or read—'Ful hevy he was to', &c. (Koch). No MS. has it.

IV. 141. Or read—'Now helpe god', &c. (Koch). No MS. has it.

V. 197. Read 'acord', as in Gg.; F. and others have 'acorde'.

V. 502. *shap* is written for *shape*, the *e* being elided; so also *own* for *owne* in l. 506.

V. 637. Thynne omits *to*, which is in no way required.

VII. 15. Thynne has *Polymnia*, which is better.

VII. 53. F. B. Tn. *insert* and *after* kille, *as in the text; which* D. Lt. Harl. Cx. *omit.* Harl. yche othir for to kylle (*a good reading, but unsupported*). Read—'Of Thebes and Grecë, everich other to kille'.

VII. 214. Harl. Cx. in; *rest* to (*before* quaking). The reading *in* in l. 215 shews that we should prefer 'in quaking' in this line also.

VII. 229. *So in* F. B.; Tn. Harl. Cx. D. Now is he fals, alas! and causeles.

VII. 266. Koch would omit *so*, but it may stand. Scan—And wás | so bésy || There is no difficulty at all.

VII. 299. F. B. shal; *rest* sholde *or* shulde.

XIII. 20. Koch agrees with this, except that he reads *can* for *wol*; and perhaps it is better.

XVIII. 26. T. A. Tn. Th. thy; F. Ff. the. The former is certainly right, because the French text has 'voz grans biens'. Read—'That men ful dere bye thy noble thing.'

XVIII. 31. All the MSS. wrongly have 'Pley' or 'Pleye'. But we now know that 'Pleyne' is right; for the French text has *Plaindre.*

XVIII. 33. Another reading is—'Ialousye be hanged by a cable!' This answers better to the French—'Jalousie, c'est l'amer du deable'.

XXI. MS. Ph. is merely a copy of MS. Sh.; so it tells us nothing new. But it alone preserves the last stanza. And it has the important colophon—Explicit Pyte; dan Chaucer Lauteire (?). The last word is doubtful.

XXI. 32. Sh. eknytte; Ph. I-knyt (*better*).

XXI. 83. Sh. wille; Ph. wil (*better*).

XXII. For various readings, see p. lxxxiii.

XXII. 24, 25. For the best reading, see p. lxxxiv.

XXII. 29. MSS. F. B. actually supply *in* before *dispayre*; also *that* in l. 54; and *hir* in l. 62.

SUPPLEMENT TO THE NOTES.

I. A B C.

73. Or read *K'álendèrs* as a trisyllable.

86. If we keep *bothe have*, as in the MSS., read it as 'both' hav-ë.'

163. Read—'And [suffred] eek, that Longius him prighte.' See above; p. 486.

176. Chaucer omits ll. 265–7 of the French; see p. lv.

181. See a better reading above; p. 486.

II. Compleynte unto Pite.

I believe that Hoccleve expressly refers to this poem. He says, in his De Regim. Principum, p. 32 (ed. Wright):—

> 'Pitee is beriede, I trowe, by my trouthe;
> If she be dede, god have hir soule, I preye!'

15. *Add*—'The *hearse* was usually a four-square frame of timber, which was hung with black cloth, and garnished with flags and scutcheons and lights'; Strutt, Manners and Customs, iii. 159. See the whole passage, which describes the funeral of Henry VII.

110. See VII. 182, and the note.

III. The Book of the Duchesse.

1. But it is now held that Froissart's poem was composed *before* Chaucer's. If so, Chaucer is the imitator. Cf. l. 167, and the note on the same, p. 490.

14. Read *sory*; see above, p. 486.

49. Keep the reading of the MSS. Note that *phisicièn* is metrically trisyllabic, as if [*fizishèn*]; for which see l. 571—'Ne hél-e mé may phísicièn.'

73. Here *telles* is a Northern form, which is very rare in

Chaucer. It occurs again in Ho. Fame, 426, as a rime to *elles*. Cf. *bringes*, H. F. 1908.

167; p. 242, l. 2. But it is now held that Chaucer copied Froissart (cf. note on p. 489, to III. 1). Mr. H. Bradley says that Froissart wrote his poem in 1373, not later (as Sandras says); *Academy*, Feb. 9, 1895; p. 125.

192. However, *brayde* also occurs, Ho. Fame, 1678; by confusion with *layde*, *sayde*.

239. We might strike out *to* before *pleye*. Cf. 'me list ful evel pleye,' C. Tales, A 1127; 'me list not pleye,' Troil. v. 987. But 'Him liste not *to* pleye,' Rom. Rose, 344.

250. Cf. Our English Home, p. 106.

368. It is possible that, after all, Chaucer meant, by *Octavien*, the Emperor Augustus, and likened Edward III to him. It is certain that Deschamps uses *Octovien* of Augustus (Œuvres Complètes, ii. 5; Soc. des Anc. Textes Français):—

> 'Quant verray je le temps Octovien
> Que toute paix fut au monde affermee.'

Augustus is called *Octovian* in Leg. Good Women, 634.

399, 400. As *swēt-e* is essentially dissyllabic, *fete* must be the same. *Fete* is dat. pl., answering to A.S. *fōtum*. This became, regularly, *fote*, but was changed to *fete* by association with the nom. and acc. *fēt*. Hence the final *-e* in *fēt-e* is correct for the dat. case; and *under* with a dative is common. Hence *fete* may be the right form in V. 213 (where it does not affect the scansion); and again in IX. 1050; and in C. T., B 1104. So, perhaps, in III. 199, where it may rime with *hete* (variant of *hette*, *hatte*); and again, in III. 502, where it may rime with *sete* (A.S. *sǣte*), pt. t. subjunctive. It is a difficult matter.

438. Here *ken* is Kentish. I have shewn (Chaucer's Works, vi. xxiii) that Chaucer frequently uses the Kentish *e* where the A.S. form has *y*. See *Knette* and *Knet* in the Glossary; also *Stente*, *Lest* (impers. verb), *Shette*.

663. Jean de Meun doubtless followed John of Salisbury, but he mistook him; for the latter attributes to Attalus the invention, *not* of chess, but of playing at dice. See Lounsbury, Studies in Chaucer, ii. 363.

723. Eustache Deschamps (Œuvres Complètes, Soc. des Anc. Textes Français), ii. 226, has a Lay on the *twelve* estates of men; these are the King, Priest, Doctour, Knight, and also the Clerk, Labourer, Judge, Smith, Merchant, Taverner, Advocate, and Notary. I think it obvious that the last eight of these

correspond to the eight pawns in Caxton, whilst the first four correspond to the superior pieces.

823. If we keep the reading of the MSS., we must accent the words thus—Than ány . óther . planéte . in héven. This may be right, because 'planéte' occurs again in l. 693, which see.

943. *Canel-boon*, collar-bone; lit. channel-bone, i.e. bone with a channel behind it. See Three Met. Romances (Camden Soc.), p. 19; Gloss. to Babees Book (ed. Furnivall); and the Percy Folio MS., i. 387. I put *and* for *or*; the sense requires a conjunction.

958. My proposed reading *no maner lak* is rendered much more likely if we compare these lines with their probable original.

> 'Son menton, sa gorge polie,
> Son col plus blanc que noy negie,
> Et de son gent corps la fasson,
> En quel n'a point de meffasson.'
>
> Machault, Confort d'Ami; ed. Tarbé, p. 99.

964. Cf. also C. T., D 333—'A man to light his candle at his lanterne.'

982. Scan: Th' soléyn . fenix . of A'ra . býë. Cf. 'Com la fenix souleine est au sejour En Arabie'; Gower, Balade 35. If this scansion is too difficult, omit *the*.

1028. *Go hoodless*. See the long account in the Knight de la Tour Landry, ed. Wright, p. 169; and the Squyer of Low Degree, 171-200.

1069. The form *Antilegius* is wrong, and we know that *Antilogus* is meant. For *Antilogus* is the form in Benoit (see note to l. 1070, p. 266), and *Antilochus* is the form in Guido; both of whom mean *Archilochus*. Lydgate has the spelling *Anthylogus* (Troy-boke, ed. 1555, fol. X 3).

1206. The note at p. 270 requires correction. It is now known that the E. *dis-mal* is derived from an Anglo-French phrase *dis mal* (=Lat. *dies mali*, plural), evil or unlucky days; whence came the M.E. phrase *in the dismal*, 'in the evil days,' or (more loosely) 'on an evil day.' (So here, *in the dismal* means 'on an unlucky day,' or 'in an evil time.') When the exact sense was lost, the suffix *-al* seemed to be adjectival, and the word *dismal* became at last an adjective. Dr. Chance notes that Chaucer very likely took *dis mal* to mean 'ten evils' (*decem mali*); see l. 1207.

Moreover, *with-alle* and *dismalle* should rather be *with-al* and *dismal*.

1288. M. Sandras (Étude sur Chaucer, p. 95) says this is from Machault's Jugement du Bon Roi de Behaigne :—

'De nos deux cuers estoit si juste paire
Qu'onques ne fu l'un a l'autre contraire;
Tuit d'un accord, une pensee avoient.
De volenté, de desir se sambloient.
Un bien, un mal, une joie sentoient
Conjointement.
N'onques ne fu entre eux deux autrement.'

IV. The Complaint of Mars.

2. Koch approves of the reading *yon*, but asks if it is known elsewhere in Chaucer. We find 'yon wenche,' C. T., A 4178.

207. The readings are :—Ju. T. Th. Deprauen ; Ar. Depeynen; F. Tn. Departen. *Read* Depraven, *not* Departen.

239. Only F. Th. have *to* ; the rest have *til*. Hence read—'Til mony a fish is wood til that he be.'

246. F. Tn. Ar. stones of; Ju. T. *omit* of. We should probably omit *of*, in which case *inde* becomes an adjective, signifying 'dark blue,' as in Rom. Rose (E. version), l. 67.

V. The Parlement of Foules.

In this poem, Chaucer was indebted, for some particulars, to Boccaccio's Amorosa Visione. See Köppel's article in Anglia, xiv. 233; and see notes below.

60. Köppel compares Rom. Rose, 17149 :—

'Qui tornoient en lor *esperes*,
Si cum l'establi Diex li pieres.
Là font entr'eus lor *armonies*
Qui sunt causes des melodies
Et des diversités de tons,' &c.

90. From Boethius, lib. iii. prose 3 :—'quia uel aberat, quod abesse non uelles, uel aderat, quod abesse uoluisses.' See II. 99-104; XXI. 47-49.

99. But the real origin of this stanza (as shewn by Prof. Lounsbury) is to be found in Claudian, In Sextum Consulatum Honorii Augusti Praefatio, ll. 3-10 :—

'Venator defessa toro cum membra reponit,
Mens tamen ad silvas et sua lustra redit.
Iudicibus lites, aurigae somnia currus,
Vanaque nocturnis meta cavetur equis.

Furto gaudet amans; permutat navita merces;
Et vigil elapsas quaerit auarus opes.
Blandaque largitur frustra sitientibus aegris
Irriguus gelido pocula fonte sopor.'

113. Compare Boccaccio, Amorosa Visione, ii. 1 :—

'O somma e graziosa intelligenza, . .
Metti nel petto mio la tua potenza;
Non sofferir che fugga, *O Citerea*,
A me l'ingegno all'opera presente,' &c.

120. Compare Boccaccio, Amorosa Visione, ii. 20 :—

'Cosi m'andava nel nuovo sentiero,
Sequendo i passi della donna bella . . .
Ch'un muro antico nella mente mise, . . .
Donna mi disse: vedi, *qui la porta*.'

127. Cf. Boccaccio, Am. Vis. iii. 13 :—

'Ed io allora a riguardar mi diedi
La scritta in alto che pareva *d'oro*, . . .
Ricchezza, dignità, ogni tesoro,
Gloria mondana copiosamente,
Do a color che passan nel mio coro,' &c.

148. Cf. Rom. Rose, 1181 (Chaucer's translation) :—

'Right as an adamant, y-wis,
Can drawen to him sotilly
The yren, that is leyd therby.'

171. 'For mery and wel bigoon was she'; Rom. Rose, 580.

176. See also Seneca, Œdipus, 532; Lucan, Phars. iii. 440; Claudian, De Raptu Pros. ii. 107.

179. From Claudian; who has—'Apta fretis abies'; and 'tumulos tectura cupressus.'

182. From Claudian ;—'uenturi praescia laurus.'

186. 'And floures yelowe, whyte, and rede'; Rom.Rose, 1433.

203-4. Cf. Dante, Purgat. xxviii. 7-16; 97-100; 118-121.

214. Cupid had arrows of gold and lead; Ovid, Met. i. 467-471. The right reading is certainly 'And Wil, his doghter, tempred al the whyle.' It is pretty clear that Chaucer mistook Boccaccio's *Voluttade* (Pleasure) for *Volōtade* = *Volontade* (Will).

217-261. The parallel passage is in the Knightes Tale, A 1925-32, but it requires close attention to discover this. Compare them thus: 218 = K. T. 1925; 219 = K. T. 1932; 225-227 = K. T. 1925-7; 232 = K. T. 1918, 1931; 246 = K. T. 1918; 248 = K. T. 1922; 252 = K. T. 1928; 261 = K. T. 1926.

279. For *lete*, pres. tense, read *leet*, past tense.

292. As to Scylla, cf. Leg. Good Women, 1910, and my note.

299–301. Repeated (as to sense) from III. 821–6.

322. See note to l. 386, p. 304.

349. 'A kite is . . . a coward, and fearefull among great birds'; Batman on Bartholomè, lib. xii. c. 26.

353. *Flyes*, the right reading, occurs in one MS. only, and in Thynne. We know it to be right by comparing it with Ch. Boeth. bk. iii. met. 7—'these flyinge flyes that we clepen been' —and Cant. Tales, I 468—'thise flyes that men clepeth bees.' The other MSS. have *foulis* or *bryddis*!

356. 'Quhois angell fedderis as the pacok schone'; Dunbar, ed. Small, 174. 12 (The Twa Luves).

360. (note on p. 301, ll. 1–3); quoted from Bell's Chaucer.

363. I regret to say that 'the crowe with voice of care' is due to a misconception of Vergil's Georg. i. 388—'Nunc plena *cornix* pluuiam uocat *improba uoce*.' Precisely the same error occurs in Batman on Bartholomè, lib. xii. c. 9, where Vergil's line is explained by—'That is to understande, Nowe *the Crowe* calleth rayne *with an elenge voyce*.'

419, 420. Cf. XXII. 90, 91; on p. 221.

481. F. has *short*; but the pl. form *shorte* is in Gg.

599. Cf. 'similesque auibus sunt, quarum intuitum nox inluminat dies caecat'; Boethius, Cons. Phil. lib. iv. pr. 4.

VI. Merciles Beaute.

1. I have shewn above (p. 478) that Lydgate's 'Ballade' is really *two* Ballades.

Note the rimes in this poem. The words *sustene*, *kene*, *grene*, *quene*, all have close long *e*, and rime with *sene*, with variable long *e*. Again, in part II, the words *pleyne*, *cheyne*, *feyne*, *atteyne*, *peyne*, all have diphthongal *ey*. In part III, *lene*, *bene*, *mene*, *clene*, *mene*, all have open long *e*, though perhaps *mene* is variable. Chaucer has regard to the quality of his vowels.

VII. Anelida and Arcite.

15. I prefer the form *Polymnia*, in Thynne (1532).

21. W. Greif (Die mittelalterlichen Bearbeitungen der Trojanersage, Marburg, 1886) thinks that Dictys got some of his information (especially as to Palamedes) from a lost work by Corinnus. See his Essay, pp. 242, 244. For Palamedes, see Lydgate's Troy-book, bk. v. c. 36.

91. Read *trust*, i. e. trusteth ; the contracted form.

219. Cf. Leg. Good Women, ll. 1235, 1875.

237. Repeated from XXI. 50.

256–271 ; 317–332. These stanzas with reversed rimes were called *virelayes*. Chaucer says that he wrote several, but only these two examples are known to be his.

294. 'Weyve thou joye' ; Ch. Boeth. bk. i. met. 7.

299. Observe the rimes : *méde* (A.S. *mēod*), *béde* (A.S. *bēodan*), *méde* (A.S. *mēd*), *léde* (A.S. *lēdan*) have long close *e* ; from A.S. *ēo*, *ē*. The other words have open *e*, from A.S. *ā*.

315. From Rom. Rose, 9955–6 ; as pointed out by Köppel :—

> 'N'est donc bien privee tel beste
> Qui de foir est toute preste.'

333. Borrowed from XXI. 1, 8, 9 ; but varied.

IX. House of Fame.

See Koch's review of Willert, in Anglia, iv. 24 (appendix).

147. *In*, into, unto ; see note to l. 366 (p. 330).

177. In l. 192 below, we find *some*, which seems to shew that Chaucer was aware of the identity of Iulus and Ascanius. Cf. Leg. Good Women, 941.

265. From Rom. Rose, 12343 :—'Mès ja ne verrés d'aparence Conclurre bonne consequence.'

359. The line 'Cras poterunt fieri turpia sicut heri' is the 10th of 14 Leonine (or riming) verses, printed at the end of Caxton's Troy-book, beginning—'Pergama flere volo, fato Danais data solo.' They are of quite late date.

399. We learn from Troil. i. 654, that Chaucer actually supposed 'Oēnone' to have four syllables. So here ; read—'And Paris to Oēnone'; with 8 syllables.

503–4. My former ed. has *bright*, *sight*. But read *brighte*, *sighte*. *Brighte* is an adverb ; and *sight* is from A.S. *gesihðe*.

511. I do not think that *listeth* is here the imp. plural.

516. The name *Alcanor*, in Vergil, does not help us.

534. Machault has much the same passage again, in his Confort d'Ami (ed. Tarbé, p. 97) :—

> 'Maintes fois laist aler la foudre
> Qui tout destruit et met en poudre.'

588. Cf. also Vergil, Aen. i. 28.

730. Really founded on a passage in Boethius, bk. iii. pr. 11, which is also imitated in Rom. Rose, 16903–9.

830. It were better to read *Than*, instead of *That*.

859. Cf. Cant. Tales, F 726.

917. *At point devys*, with great exactness; see Rom. Rose, 830, 1215.

1007. The note on pp. 345-6 shews, of course, that the right reading is not *Athalantes*, but *Atlantes*.

1075-6. See Dante, Purg. xxv. 88–96.

1114. The right reading is *site*, a word which occurs in Chaucer's Astrolabe, pt. ii. § 17.

1119. *to clymbe hit*, i. e. to climb the rock.

1222. The best illustrative quotation is the description of a feast in Allit. Poems, ed. Morris, B. 1402–1415. In l. 1405, we have mention of 'Burnes berande the bredes upon brode skeles,' i. e. men carrying the roast meats on broad dishes; whilst in ll. 1413–5, we are told that the feast was accompanied with the sound of *nakers* (kettle-drums), pipes, timbrels, tabours, cymbals, and bells. As to the rime of *brede* (G. *Braten*) with *rede*, a reed (A.S. *hrēod*), I have proved the remarkable fact that Chaucer allows a long close *e* (from A.S. *ēo*) to rime with an *e* derived from A.S. *ē* (as in *brēde*) provided that the A.S. *ē* answers to G. *a*, but not else (except *very* rarely); see Ch. Works, vol. vi. p. xxxix.

1223. G. Douglas has both *horne* and *lilt* in his tr. of Vergil, Aen. vii. 513–4; ed. Small, iii. 117.

1224-6. Imitated by Lydgate, Temple of Glas, ed. Schick, p. 64, ll. 417–422; and by Spenser, Shep. Kal. *Feb.* 35-40, F. Q. vi. 9. 5.

1227. Another baseless guess is that *Atiteris* means Tityrus. Willert imagines a reference to the so-called Ecloga Theoduli, a Latin poem of the seventh or eighth century, in which *Alithia* (Truth) and *Pseustis* (Falsehood) contend about heathendom and Christianity. This is not very conclusive; and, if it accounts for Pseustis, it does not account for Atiteris.

1273. *Hermes* (like *Eacides* in l. 1206) is an epithet; Hermes' Ballenus = Belinous, who adopted the teaching of Hermes; see The Academy, Apr. 27, 1889, p. 287.

1275. 'I saw there, and knew by name, those that, by means of such art, cause men to have fame.'

1317, 1318. Better spellings are *losenges*, *frenges*.

1329-35. Imitated from Rom. Rose, 6762–4:—

> 'Mais ne voil or de li plus dire;
> Car qui tretout vodroit retraire,
> Ung grant livre en convendroit faire.'

1342. From this point several hints are taken from Boccaccio's Amorosa Visione, which (iv. 9) introduces us to a hall resplendent with gold (Köppel).

1360. Compare Boccaccio, Amor. Vis. vi. 43, 48, 49 :—

'Tutti li *soprastava* veramente
Di ricche pietre coronata e d'oro.' . .

'Odi: che mai *natura* con sua arte
Forma non diede a si bella figura.' . .

'Donna pareva li leggiadra e pura'; &c.

1368. Cf. Boethius, in Chaucer's translation; bk. i. pr. 1. 8.

1386. Cf. *ounded*, Troil. iv. 736; and Rom. Rose, 21399:—

'Et voit ses biaus crins blondoians
Comme undes ensemble ondoians.'

1393. 'Di *ricche pietre* coronata e *d'oro*'; Am. Vis. vi. 49.

1483. 'Virgilio Mantovan infra costoro'; Am. Vis. v. 7.

1486. Cf. Am. Vis. v. 25 :—

'Eravi Ovidio, lo quale poetando
Iscrisse tanti versi per amore.'

1499. Cf. Am. Vis. v. 19 :—

'A' quai Lucan seguitava, ne' cui
Atti parea ch'ancora la battaglia
Di Cesare narrasse, e di colui
Magno Pompeo chiamato.'

1674.

'Et que partout alast la trace
De leur valour, de leur bonté.'
Machault, ed. Tarbé, i. 43.

1747. Cf. 'for pure wood,' Rom. Rose, 276.

1759–62. Cf. Rom. de la Rose, 9887–90 :—

'Si se sunt maint vanté de maintes,
Par paroles fauces et faintes,
Dont les cors avoir ne pooient,
Lor non à grant tort diffamoient.'

1908. The use of *bringes* for *bringest* is so suspicious, that the passage is probably corrupt. Koch would read—

'Which than be, lo! thise tydinges,
That bringe thee hider, and these thinges
That thou wilt here.'

1940. The passage from Caxton occurs in the Life of Saint Silvester.

1970. Read—'Of estáts and éek.' The *e* in *estat* is light; cf. E. *state*.

2017. Read *froit*=fruit. The spelling *froyte* occurs in the Petworth MS., in Man of Lawes Tale, 411.

2115. Cf. Cant. Tales, A 2078; read *wanie* rather than *wane*.

X. THE FORMER AGE.

1. 'Decaearchus . . . refert sub Saturno, id est, in aureo saeculo, cum omnia humus funderet, nullum comedisse carnes; sed uniuersos uixisse frugibus et pomis, quae sponte terra gignebat'; Hieronymus contra Iouinianum, lib. ii.

4. *by usage*, ordinarily; without being tilled.

5. *with outrage*, beyond all measure.

11. *not half y-nough*, not half of the crop; some was wasted.

20. 'No one had yet learnt how to distinguish false coins from true ones.'

33. From Jerome against Jovinian, lib. ii. (cf. note to l. 1 just above): 'Diogenes tyrannos et subuersiones urbium, bellaque uel hostilia, uel ciuilia, non pro simplici uictu holerum pomorumque, sed pro carnibus et epularum deliciis asserit excitari.'

XI. FORTUNE.

25. From Boethius, bk. ii. pr. 4. 79:—'nothing is wrecched but whan thou wenest it.'

XII. TRUTH.

2. The reading which I give—*Suffyce unto thy good*—seems to be right. For Gower (ed. Pauli, ii. 393) quotes from Seneca: 'Si res tue tibi non sufficiant, fac ut *rebus tuis sufficias*,' which he translates thus:—

> 'But-if the good suffyce
> Unto the lyking of the [thy?] wille,
> Withdraw thy lust and hold thee stille,
> And *be to thy good suffisaunt*.'

19. 'Os homini sublime dedit'; Ovid, Met. i. 85. For *of* in the sense of *for* (after *thank*) cf. C. T., B 1113. In Ratis Raving, ed. Lumby, p. 10, we have:—'Lyft wp thyne Ene [*not* orne], and thank thi god of al.'

[redacted]

XIII. GENTILESSE.

5. 'Dignitees apertienen . . . to vertu'; Boeth. iii. pr. 4. [illegible]

8. Cf. also Dante, Purg. vii. 121-3, to which Chaucer refers in his Wife of Bath's Tale, D 1128.

20. Koch prefers *can* to *wol*, and would read 'That maketh him his heir that can him queme.'

XVI. LENVOY TO SCOGAN.

14. See note to IV. 96, on p. 276.

17. *goddes*, i.e. goddess. The *e* is unemphatic, and dull in sound. Similarly, we find *clerkes* rimed with *derk is*; C. T., B 480.

XVII. LENVOY A BUKTON.

19. *thy lyf*, during thy life. Cf. C. T., D 154-160, to which Chaucer probably refers (among other things) in l. 29.

XVIII. COMPLEYNT OF VENUS.

P. 392. Additional Note. The three French Ballads, which give the original text of this piece, have been discovered, and are printed above, pp. 484, 485.

81. Perhaps read *in word* instead of *word for word*; the line is else too long.

XIX. THE COMPLEINT TO HIS EMPTY PURSE.

P. 396, l. 8. I.e. the *Envoy* is to be dated 1399; not the Poem.

The five-line stanza (of the Envoy) occurs in the Complete Works of Deschamps, i. 45.

XX. PROVERBS.

7. Read *Embrace*, for the rime; as we have [illegible] in Sir Thopas (B 2021); [illegible] III. 1090; *say* for *saye*, V. 27[illegible]. The [illegible] in common verbs or verbs of French origin [illegible] artificial affair.

XXI. [illegible]

33. Cf. [illegible]

41. '[illegible]' [illegible], [illegible] Tale, p. [illegible]

* * *

47–49. From Boethius ; see note to V. 90, on p. 492.

56. Supply—'Yow rekketh never wher I flete or sinke'; from Anelida, 182.

59. Supply—'For on my wo yow deyneth not to thinke'; from Anelida, 181.

130. This resembles Cant. Tales, F 974 and A 2392.

131. *Drope, hope,* rime in Troil. i. 939, and in Gower, C. A., ii. 286.

133. *trouble,* troubled ; as in Boeth. bk. i. met. 7.

XXII. An Amorous Compleint.

1. Cf. 'Bicomen is the sorowfulleste man' ; C. T., E 2098.

79, 82. So *trewe* and *freshly newe* rime in III. 1227–8.

XXIII. A Balade of Complevnt.

20. If we keep the reading *here,* the sense will be—'I beseech you to hear, my heart's lady'; but it hardly suits the context so well as *dere.*

XXIV–XXVII.

For the text of these Poems, see pp. 464–471 ; and for notes to the same, see pp. 472–5.

GLOSSARIAL INDEX: ADDITIONS.

Afounde, *v.* sink, be submerged, cease, 24. 21.
Allegeaunce, *s.* alleviation, 25. 22.
Altherbest, *adv.* best of all, 26. 28.
Auctour, *s.* source, 25. 28.
Avaunce, *imp. s.* further, assist, 25. 23.

Beainesse, *s.* anxiety, 27. 23.
Bitwene, *adv.* from time to time, 26. 13.
Boistous, *adj.* rude, untaught, 26. 27.
Brast, not *pt. s.*, but for Braste, *pt. s. subj.* would burst, 3. 1193.
Brenne, 1 *pr. s.* burn, glow, 24. 22.

Canel-boon. *Add*—It appears, spelt *channel-bone*, in the margin of the A.V., Job xxxi. 22. See *Chanel-bone* in W. A. Wright's Bible Word-book.
Cercled, *pp.* extended round about, 24. 2.
Cordes, *s. pl.* strings (rather than chords), 9. 696.
Cornemuse. *Add*—Florio has Ital. *cornamusa*, 'a bagpipe or a hornet.'
Cruelte, *s.* cruelty, 2. 6, 26.

Daliaunce, *s.* favourable notice, 24. 8.
Darraine, *v.* maintain my cause, do battle, 27. 18.
Displesaunce, *s.* displeasure, 25. 11.
Divyne, 1 *pr. s.* imagine, conclude, 24. 19.
Duresse, *s.* hardship, woe, 25. 15.

Eche, *v.* augment, 26. 19.
Erraunt. *Add*—A pawn errant is a travelling pawn, i. e. one that has been moved from its original square.
Ese, *v.* please, 5. 480.

Favour, *s.* helper, 9. 519; see note, p. 333.
Fete, *s. dat. pl.* feet, 3. 199, 400, 502; see note to l. 399, p. 490.
Frenges (*better than* fringes), *s. pl.* fringes, 9. 1318. See **Losenges** below. O.F. *frenge*.
Fyn, *adj.* fine, 9. 1005. (*Better than* fyne.)

Galauntyne, *s.* a kind of sauce or pickle, 24. 17. See note, p. 472.
Gentil, *adj.* well-bred, 5. 575.
Gilteles, *adj.* innocent, 7. 301.
Goodlihede, *s.* goodness, 25. 31.
Gyde, *v.* guide, remove, 27. 21.

Habounde, *v.* abound, 24. 12.
Hat (*for* Hatte), *pt. pl.* were called, 9. 1303 (footnote).
Highthe, *s.* height, 9. 1494.
Ho, *interj.* stop, cease, 27. 17.
Holm, *s.* holly (rather than evergreen oak), 5. 178. A.S. *holegn*.
Hord, *s.* hoard, store, 27. 38.
Hony, *s.* honey, 27. 48.
Hyve, *s.* hive, 27. 48.

Ialous, *adj.* jealous, i. e. fierce, driving strangers from the nest, 5. 342.
Iocounde, *adj.* jocund, joyous, 24. 5.

Kerve, *pr. s. subj.* cut, destroy, 26. 31.

Leche, *s.* physician, 27. 8.
Lesse, *v.* lessen, 26. 19.
Leve; *in* 3. 691, *it may mean* give up *or* abandon the idea.
Lewednesse, *s.* ignorance, 26. 27.
Lode-sterre, *s.* lodestar, 27. 12.
Losenges, *s. pl.* lozenges, 9. 1317. (*Better than* losinges.) See **Frenges** above.
Lykth, *pr. s.* pleases, 25. 5.

Make, *s.* mate, 26. 14.
Mappemounde, *s.* map of the world, 24. 2.

Noblesse, *s.* nobility, 25. 25.
Norture, *s.* good breeding, 25. 28.

Outraunce, great harm, 25. 26.
Out-twyne, 2 *pr. pl.* force out, 24. 11.
Oynement, *s.* salve, 24. 7.

Pel. The etymology is from O.F. *pel*; which is *not* from Lat. *pila*, but from Lat. *palus*. The word meant stockade of wood before it meant fortress of stone.
Plesaunce, *s.* pleasure, 24. 22; 25. 4, 28.
Prive, *adj.* secluded, 5. 260.
Pyk, *s.* pike, fish, 24. 17.

Quarele, *s.* quarrel, 26. 11.

Ransaked; may be *pt. s.*; if we omit *hath*.
Rebating, *s.* assuaging, 25. 24.
Refreyd, *pp.* cooled down, 24. 21.
Renovele, 1 *pr. s.* renew, 26. 9.
Reyne, *s.* rein, 27. 32.

Seet, *pt. s.* sat, 3. 501. This ungrammatical form is due to the pl. *sēten*; it undoubtedly occurs in the C. T., A 2075.
Simplesse, *s.* simplicity, 25. 16.
Site, *s.* site, situation, 9. 1114.
Smal, *adv.* with a high or treble note, 24. 11.
Sounde, *v.* heal, 27. 7.
Souvenance, *s.* memory, 25. 14.
Spille, *v.* perish, 27. 28.
Springe, *s.* spring-time, 26. 13.
Swerve, *v.* swerve, 26. 29; 27. 40.

Ther-as, *adv.* where, 25. 27.
Thikke, *s.* closeness, density, 3. 418. See Stratmann.
Thral, *s.* slave, 24. 23.
To-kerve, cut in pieces, 27. 39.
Tyne, *s.* cask, 24. 9. O.F. *tine*.

Unbuxumnesse, *s.* disobedience, 25. 27.
Unteye, *v.* untie, 27. 32.
Upright, *adv.* supine, lying on their backs, 3. 175. Used of people lying asleep or dead; C. T., A 4194, B 3761, C 674, D 578; Rom. Rose, 1604.

Walwed, *pp.* involved, 24. 17.
Wene, *pr. s. subj.* imagine (it), 11. 25.
Wood, *adj.* So also *for wood*, as if (they were) mad, madly, 9. 1747.

Y-knowe, *pp.* known, 27. 34.
Yon, *adj.* yon, yonder, 4. 2. (The right reading.)

THE END.

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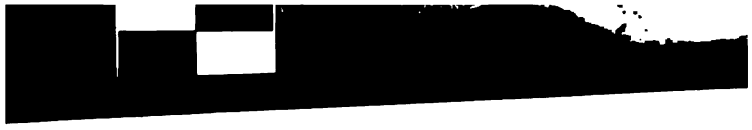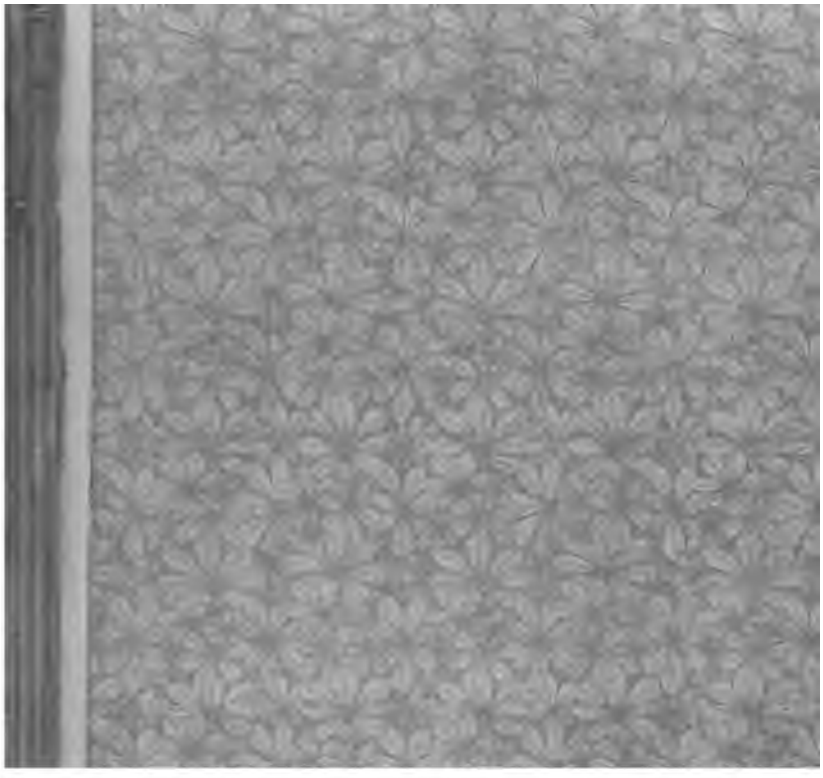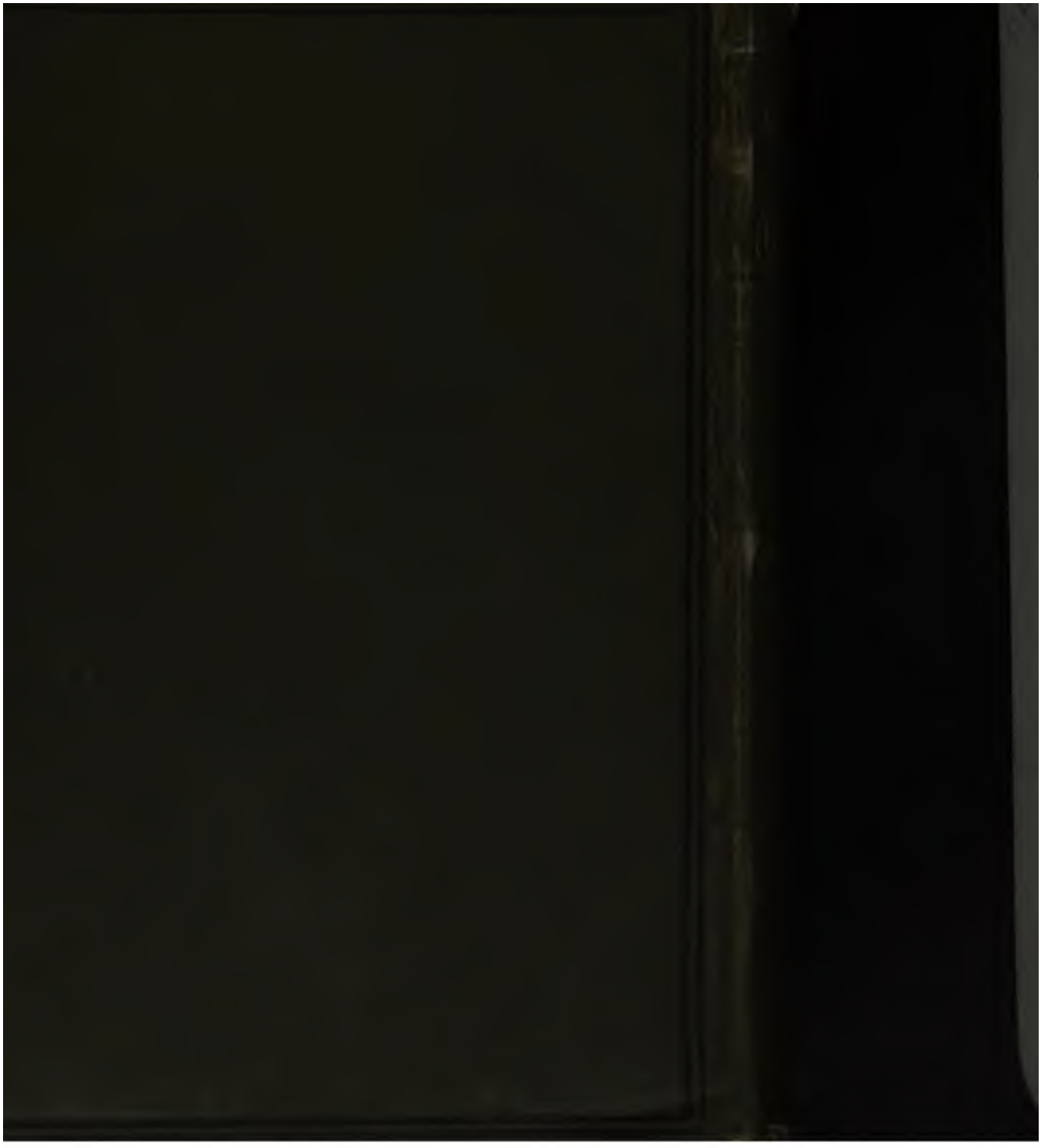
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